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REH ★ PROLESSONS

ARTFUL ARPEGGIOS

Fingerings and Applications for Guitar

by Don Mock

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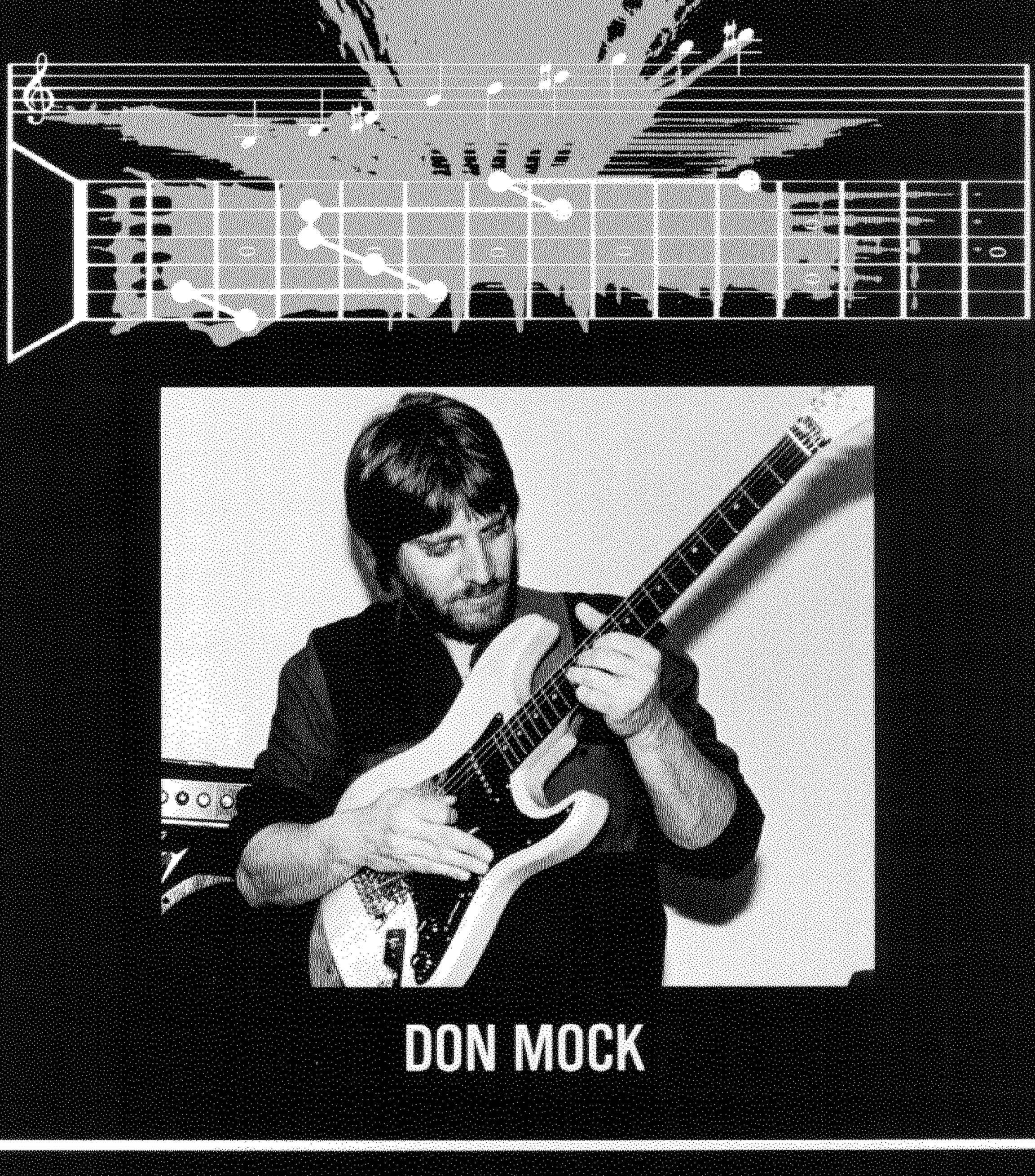

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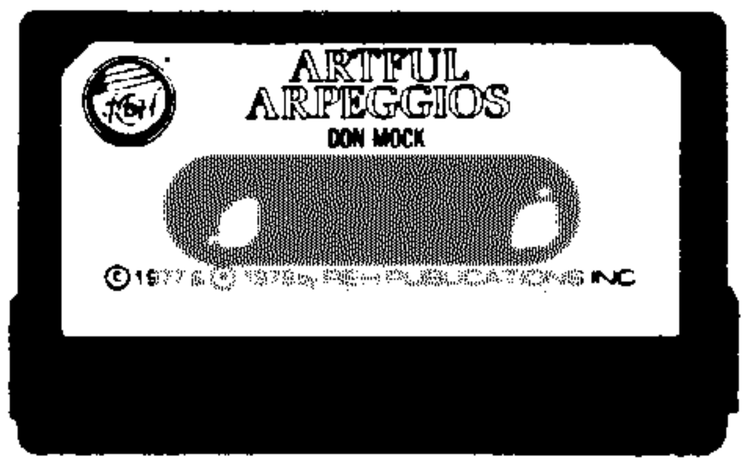

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INTRODUCTION

An arpeggio is the playing of the notes of a chord in succession rather than simultaneously. Each chord has an inherent arpeggio, but learning arpeggio fingerings for every chord would be laborious and impractical. However, you can deceive the listener into hearing virtually any chordal sound you desire by playing a basic arpeggio utilizing substitution principles.

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GEOMETRICAL LOCATION OF INTERVALS

By definition, an interval is the distance between any two notes. The next page will serve as a quick visual guide for the geometrical location of intervals on the guitar. This is important because the key throughout this book is to go a certain distance from the root of the original chord, which will then serve as the root of the arpeggio to be played.

Minor 2nd

C - C# or Db

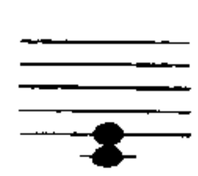
Major 2nd

C - D

Minor 3rd

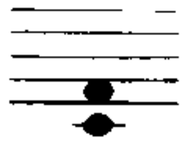
C - D# or Eb

Major 3rd



C - E

Perfect 4th



C - F

b5th

C - F# or Gb

Perfect 5th

C - G

Minor 6th

C - G# or Ab

Major 6th

C - A

Minor 7th

C - A# or Bb

Major 7th

C - B

Octave

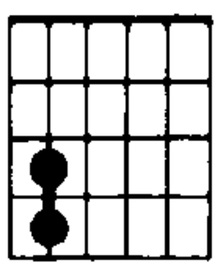
C - C

Try this quiz and if you need help refer to the next page.

Starting on low G, 6th string 3rd fret, go up a Major 3rd (B); up a 4th (E); down a Major 7th (low F); up a 5th; up a Minor 2nd; down a Major 3rd; up an octave; down a b5th; up a Major 3rd; down a Major 6th; up a Major 7th; up an octave; up a b5th; down a 4th; down a Minor 6th; down a b5th; down a 4th; up a Major 2nd. You should now be on F.

GEOMETRICAL LOCATION OF INTERVALS

MINOR 2nd



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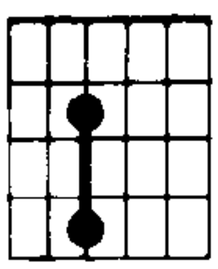
MAJOR 2nd



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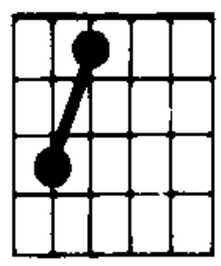
MINOR 3rd



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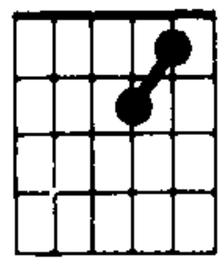
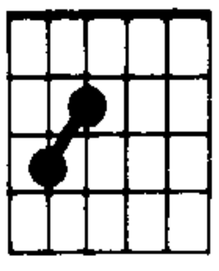


When top note is on B string

MAJOR 3rd



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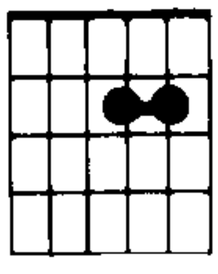
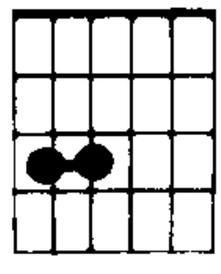


When top note is on B string

PERFECT 4th



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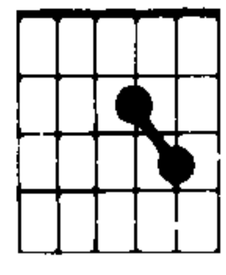
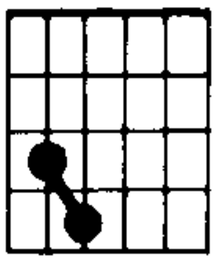


When top note is on B string

FLAT 5th



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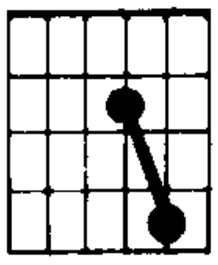
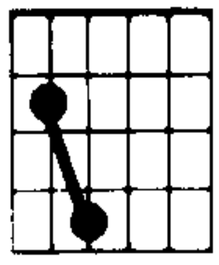


When top note is on B string

PERFECT 5th



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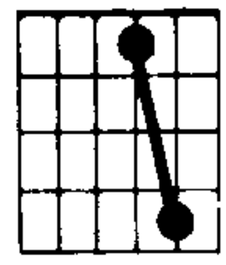
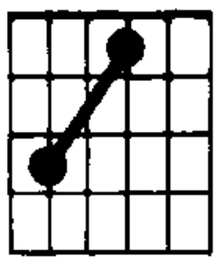


When top note is on B string

MINOR 6th



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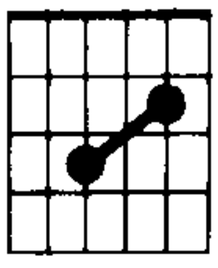
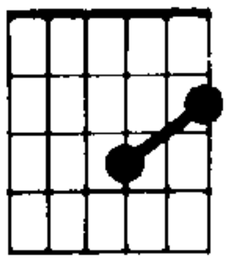
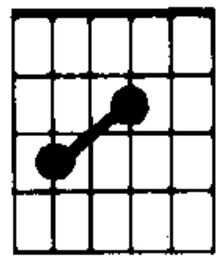




Except when top note is on (B string) or (E string)

MAJOR 6th



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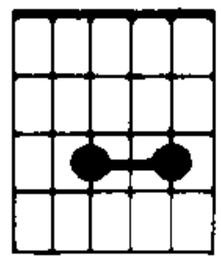
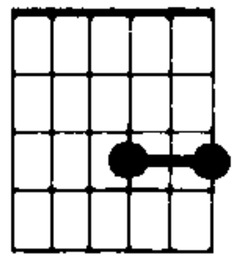
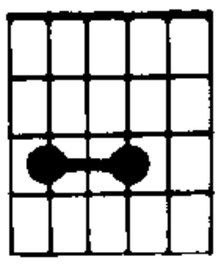




Except when top note is on (B String) or (E string)

MINOR 7th



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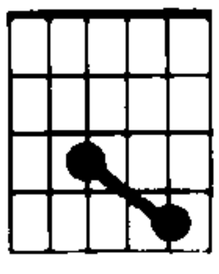
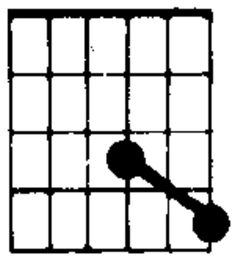
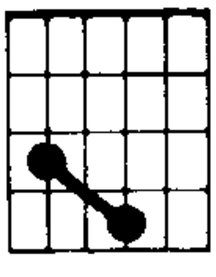




When top note is on (B string) or (E string)

MAJOR 7th



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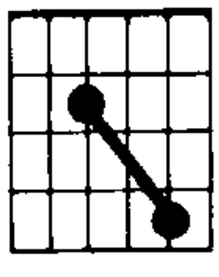
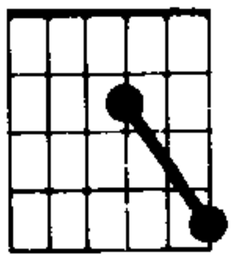
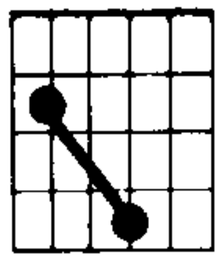




When top note is on (B string) or (E string)

OCTAVE



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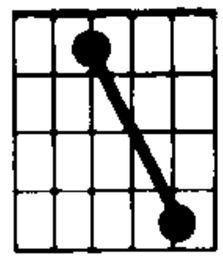
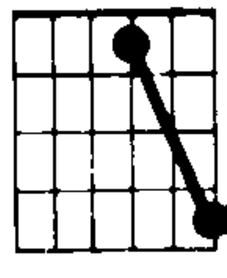




When top note is on (B string) or (E string)

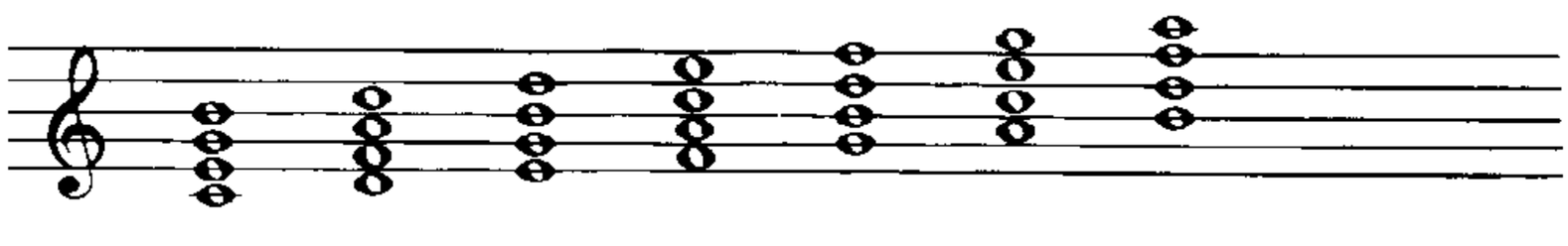
HARMONIZED MAJOR SCALE

If you understand where chords originate, and learn arpeggios for each chord type, you will be prepared to apply the substitution rules discussed later in this book. So let's look at the three most commonly used scales.

C MAJOR SCALE

C	D	E	F	G	A	B
1	2/9	3	4/11	5	6/13	7

C MAJOR SCALE HARMONIZED IN THIRDS



I	II	III	IV	V	VI	VII

THE RESULTING CHORDS ARE:

Cmaj7	Dm7	Em7	Fmaj7	G7	Am7	Bm7b5
I	II	III	IV	V	VI	VII

DIFFERENT CHORD TYPES

I & IV	=	Major 7
II, III, VI	=	Minor 7
V	=	Dominant 7
VII	=	Minor 7b5

REMEMBER!
This formula will hold for any Harmonized Major Scale.

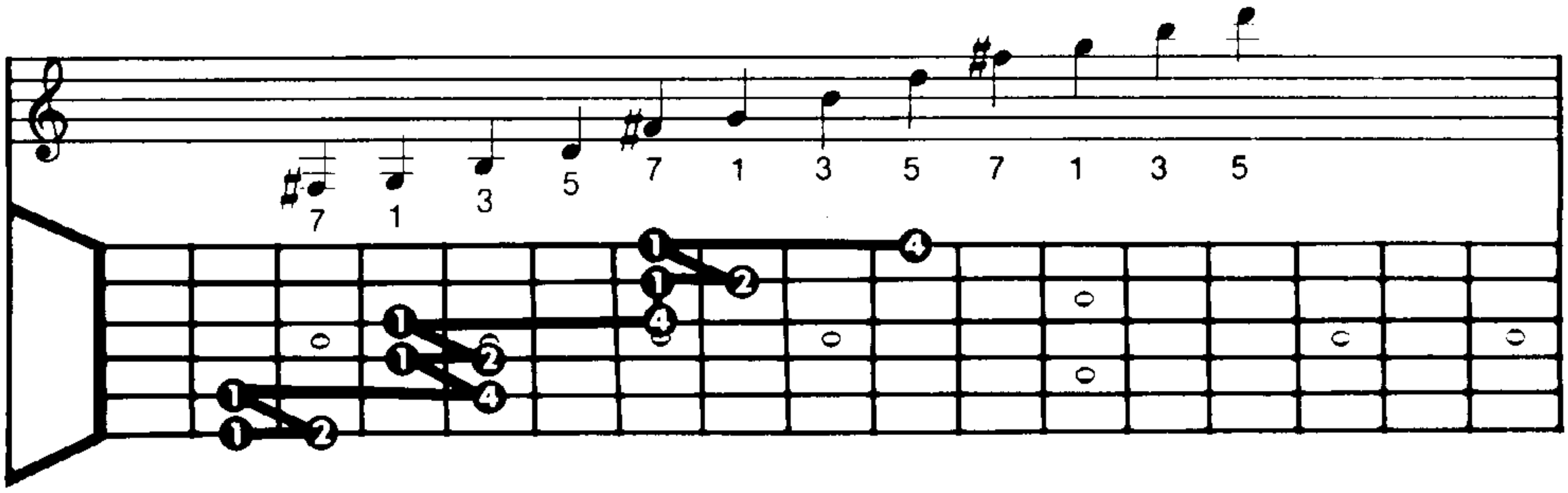
So we need 4 kinds of arpeggios to accommodate chords resulting from a Harmonized Major Scale:

Major 7
Minor 7
Dominant 7
Minor 7b5

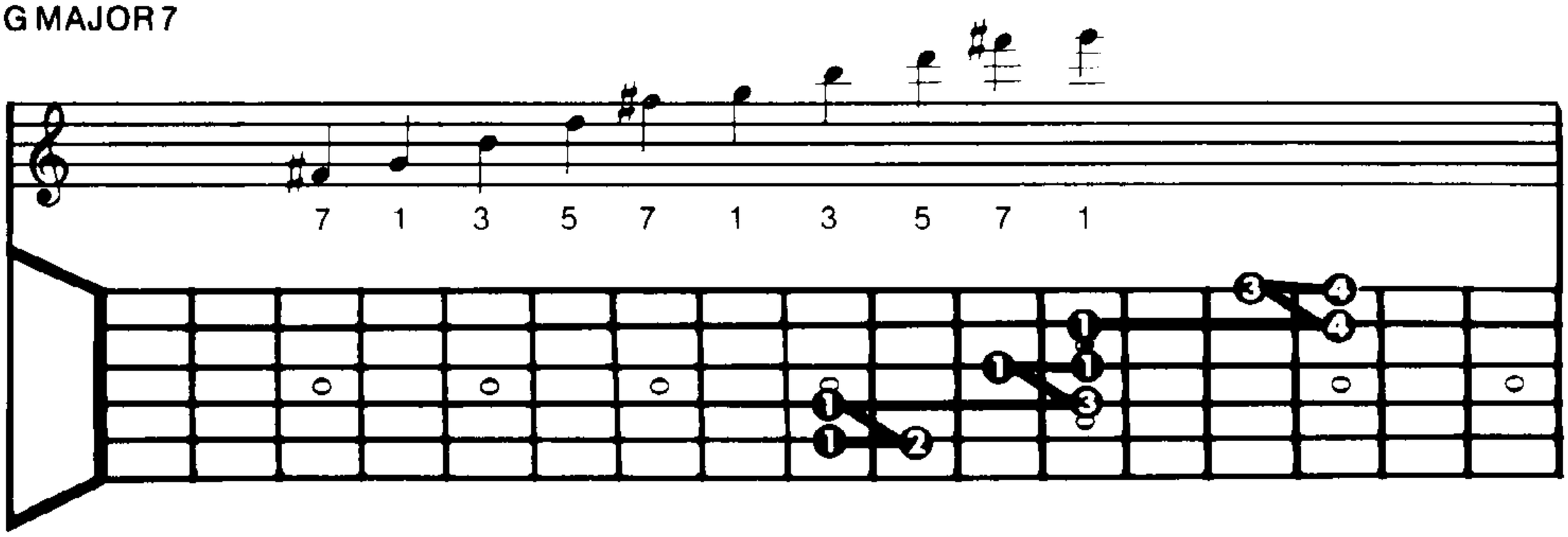
ARPEGGIO FINGERINGS

THE ARPEGGIO FINGERINGS IN THIS BOOK ARE PRACTICAL AND COMMONLY USED, BUT ARE NCT THE ONLY POSSIBILITIES. THE SERIOUS GUITARIST SHOULD EXPLORE THE GUITAR NECK FOR ANY AND ALL ALTERNATE FINGERINGS.

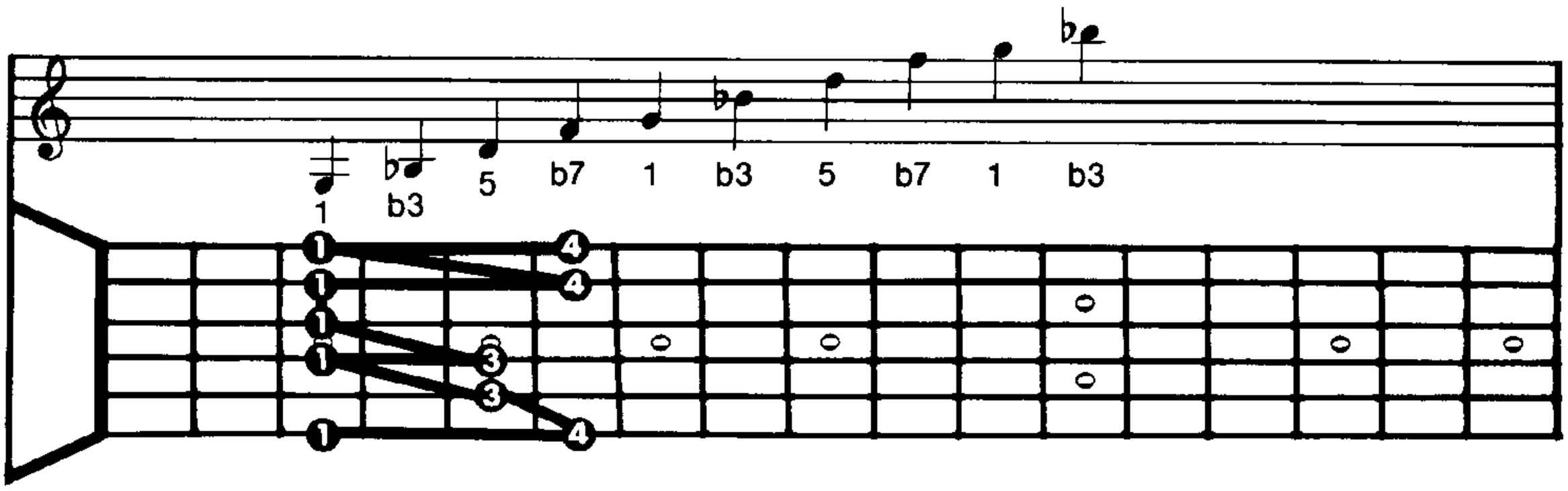
G MAJOR 7



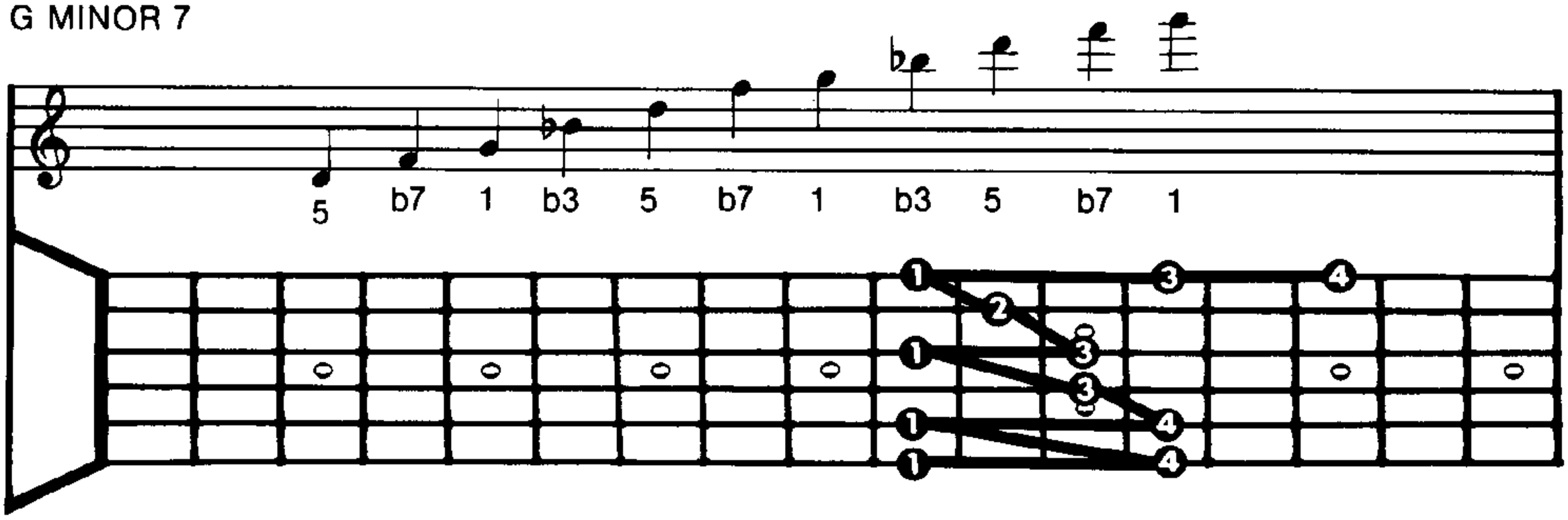
G MAJOR 7



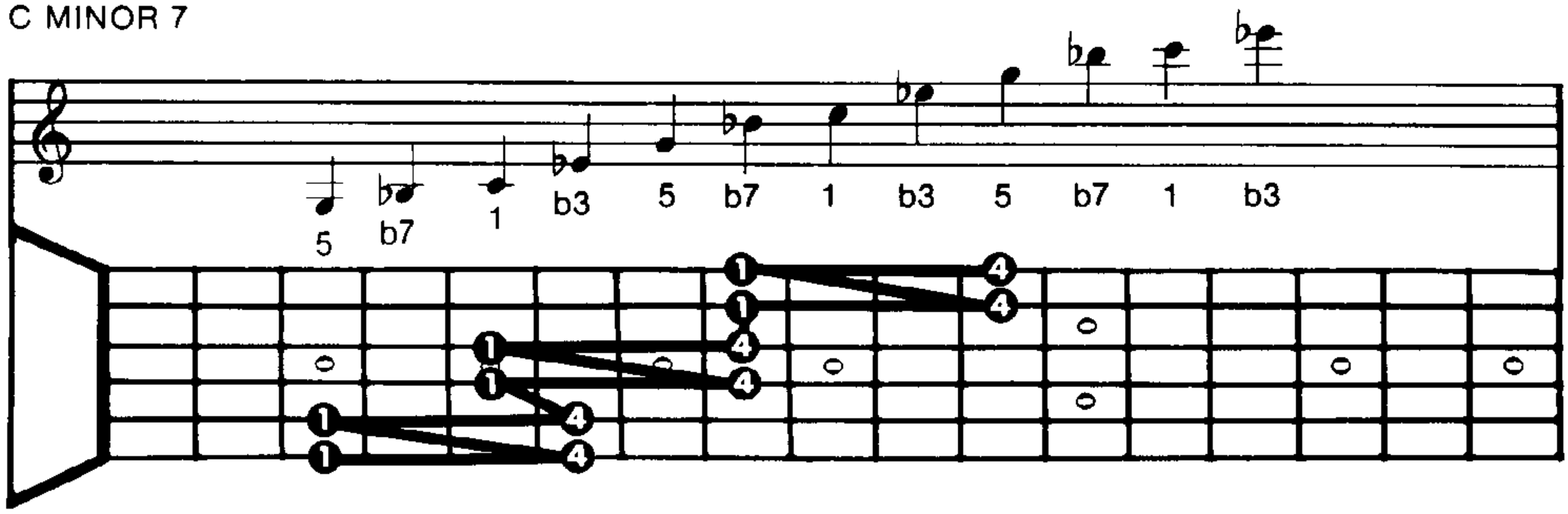
G MINOR 7



G MINOR 7

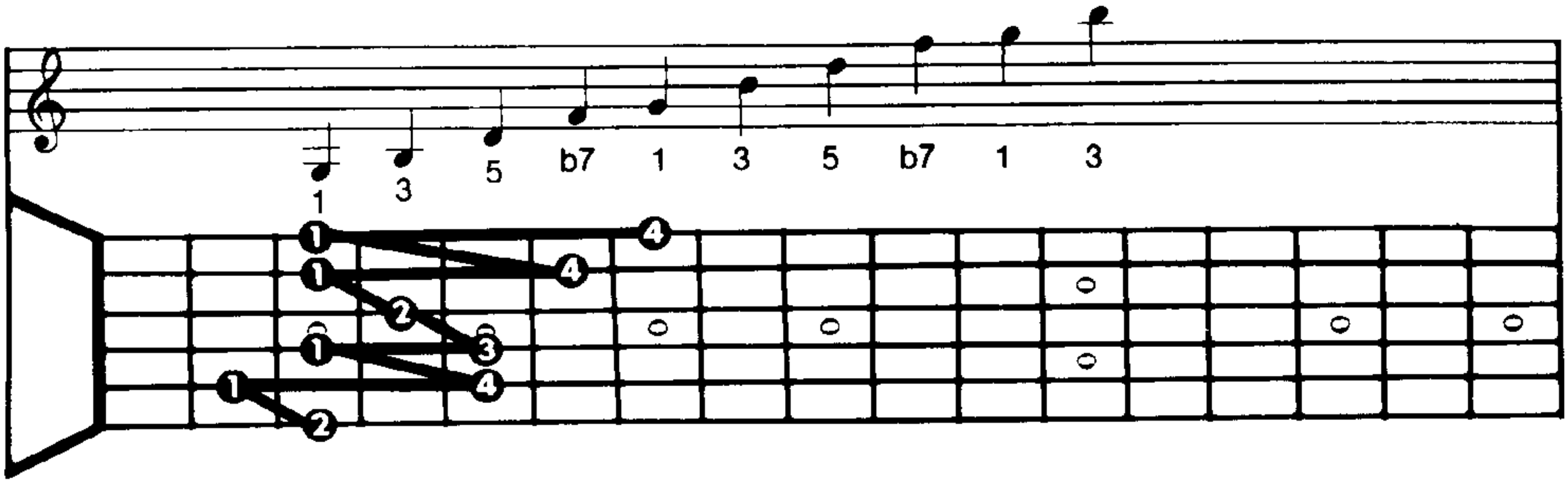


C MINOR 7

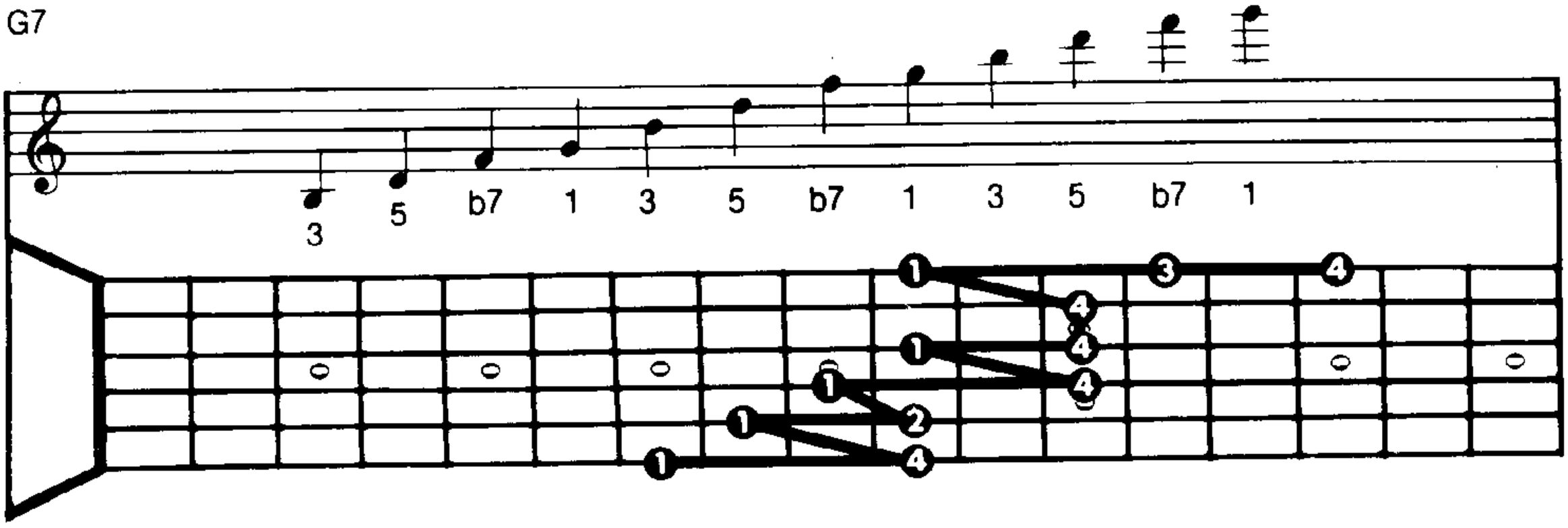


ARPEGGIO FINGERINGS

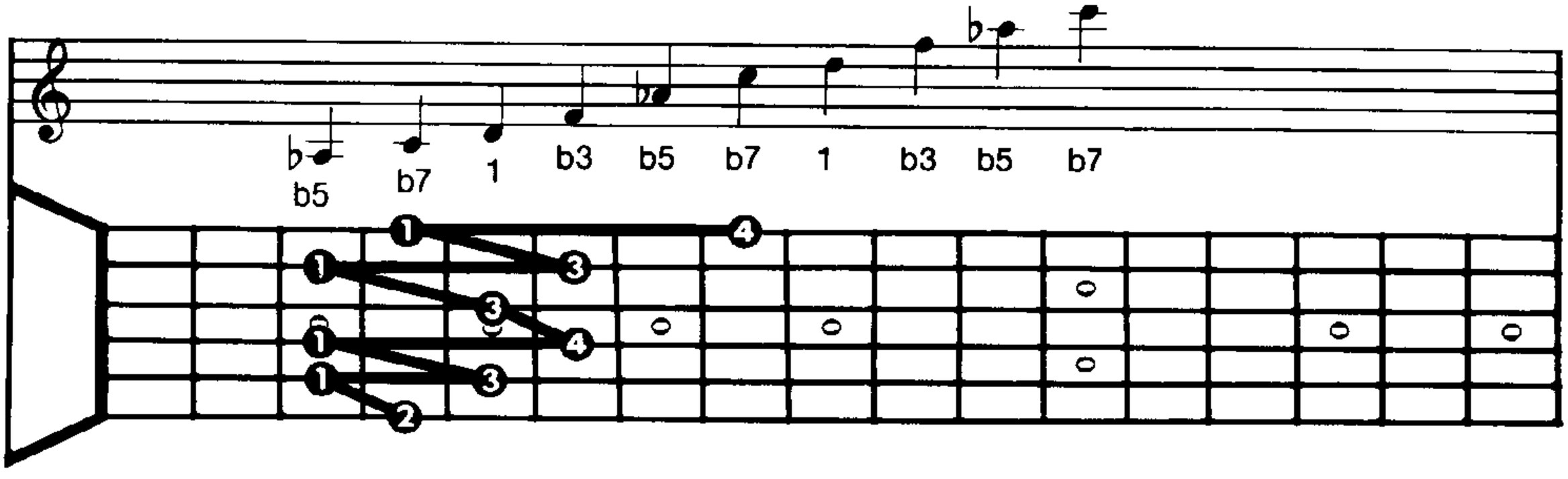
G7



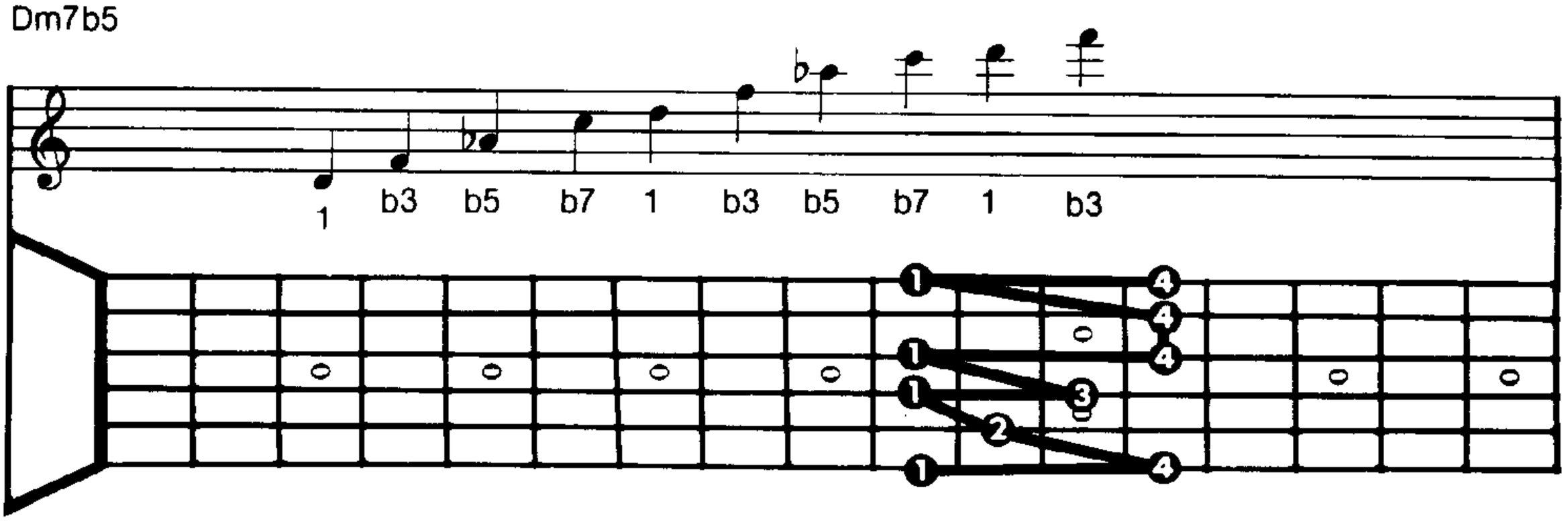
G7



Dm7b5

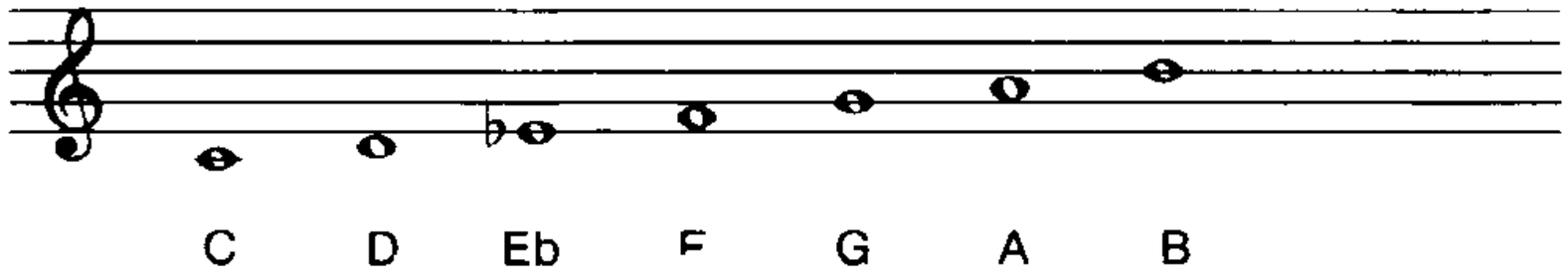


Dm7b5

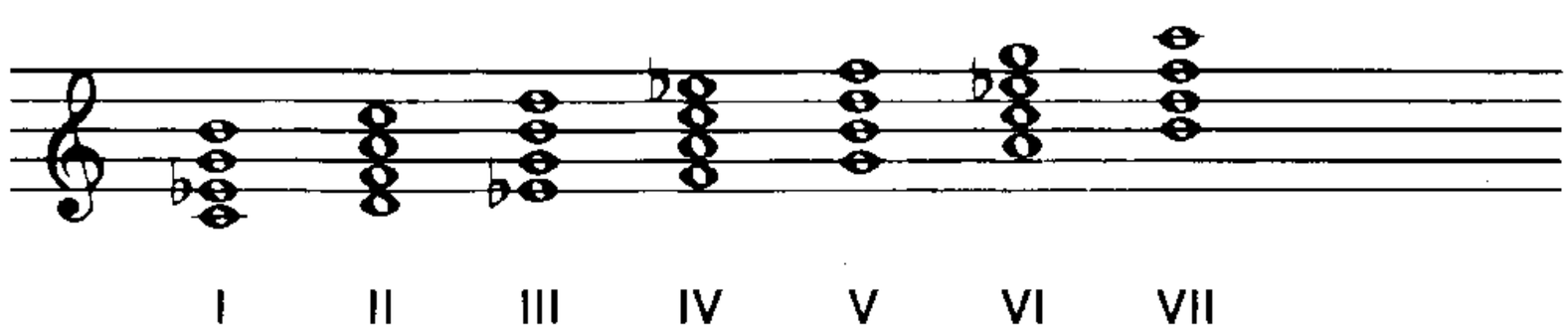


HARMONIZED JAZZ MELODIC MINOR SCALE

C JAZZ MELODIC MINOR SCALE



HARMONIZED C JAZZ MELODIC MINOR SCALE



THE RESULTING CHORDS ARE:

Cm + 7	Dm7	Ebmaj7 + 5	F7	G7	Am7b5	Bm7b5
I	II	III	IV	V	VI	VII

DIFFERENT CHORD TYPES

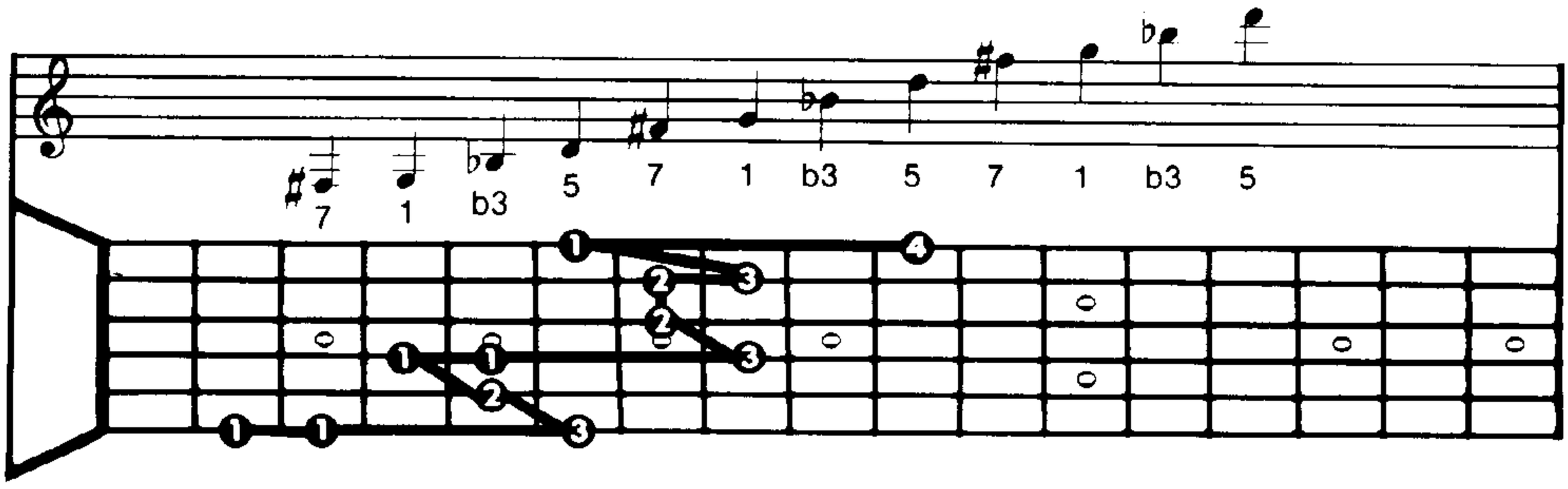
I	=	Minor-Major 7
II	=	Minor 7
III	=	Major 7 + 5
IV & V	=	Dominant 7
VI & VII	=	Minor 7b5

REMEMBER!
This formula will hold for any Harmonized Jazz Melodic Minor Scale.

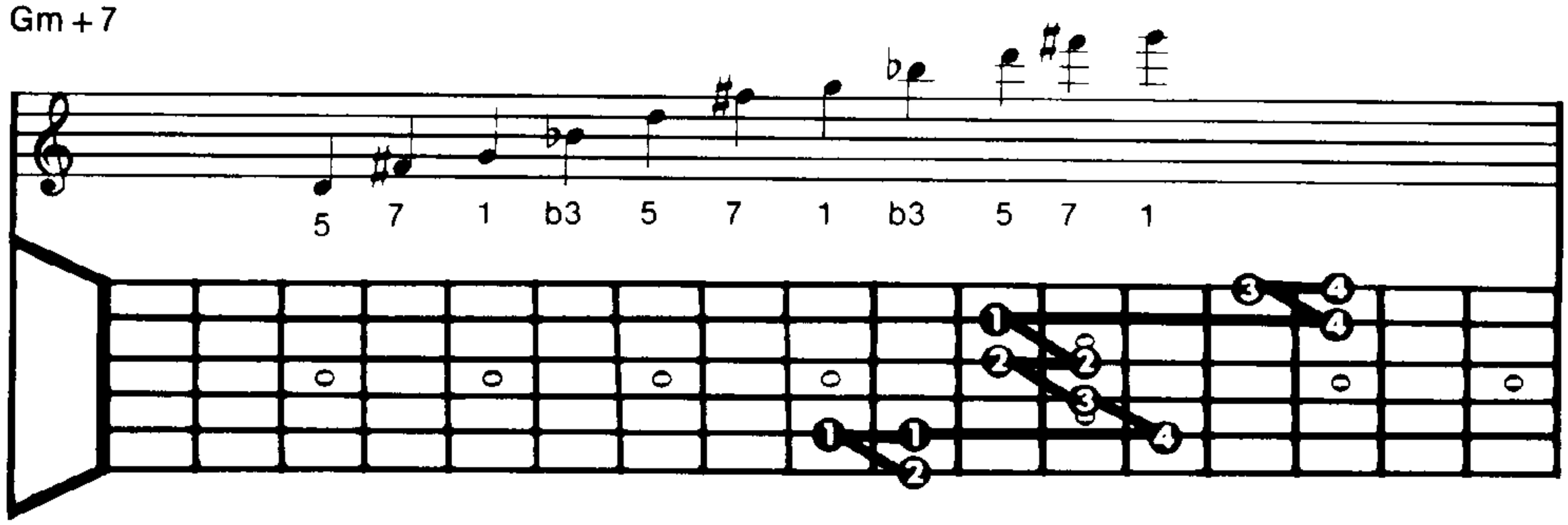
We are going to need two more arpeggios because two additional chord types (Minor-Major 7 and Major 7 + 5) have resulted from the harmonization of this scale. The other chord types were already noted from harmonizing the Major scale.

ARPEGGIO FINGERINGS

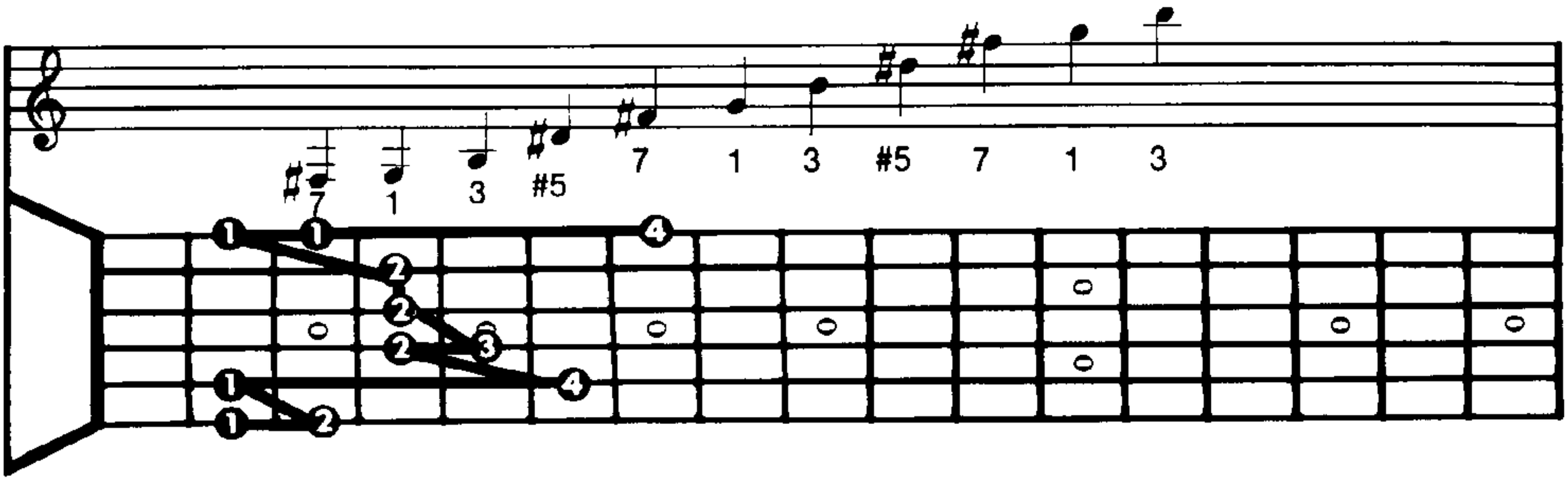
Gm + 7



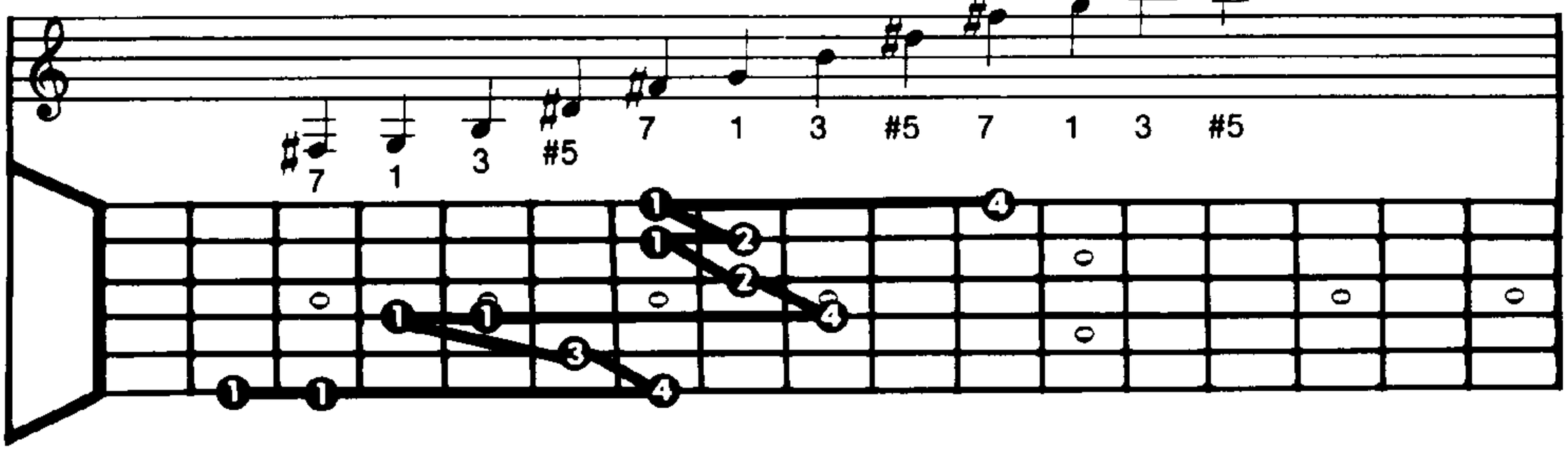
Gm + 7



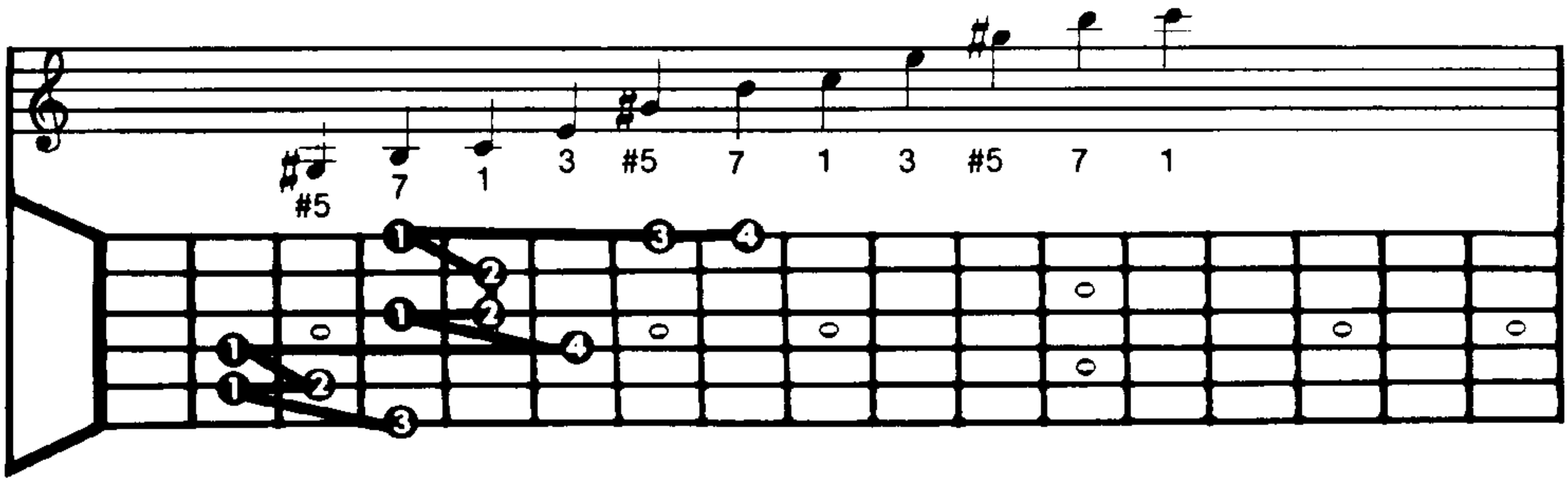
Gmaj 7 + 5



Gmaj 7 + 5

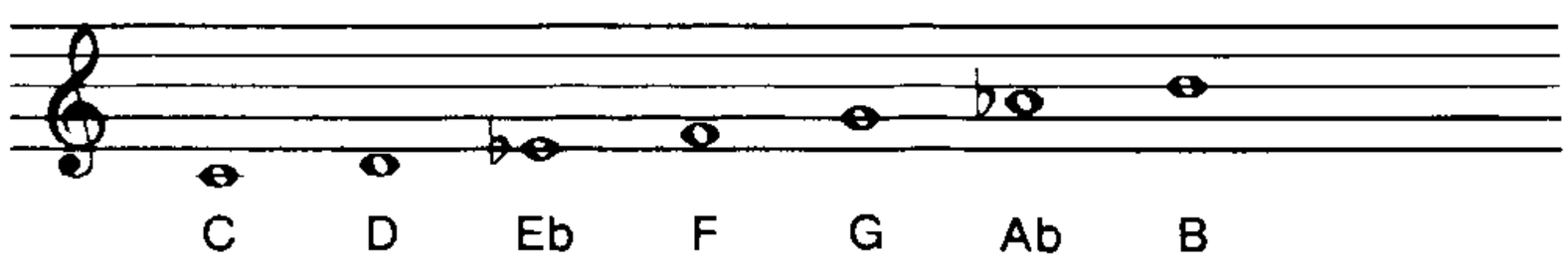


Cmaj 7 + 5

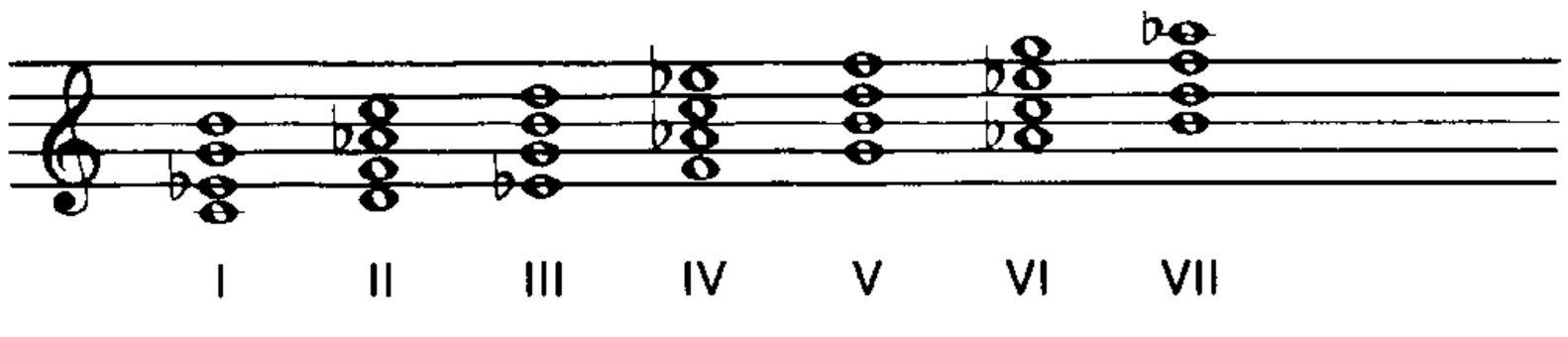


HARMONIZED HARMONIC MINOR SCALE

C HARMONIC MINOR SCALE



HARMONIZED C HARMONIC MINOR SCALE



THE RESULTING CHORDS ARE:

Cm + 7	Dm7b5	Ebmaj7 + 5	Fm7	G7	Abmaj7	B°7
I	II	III	IV	V	VI	VII

DIFFERENT CHORD TYPES

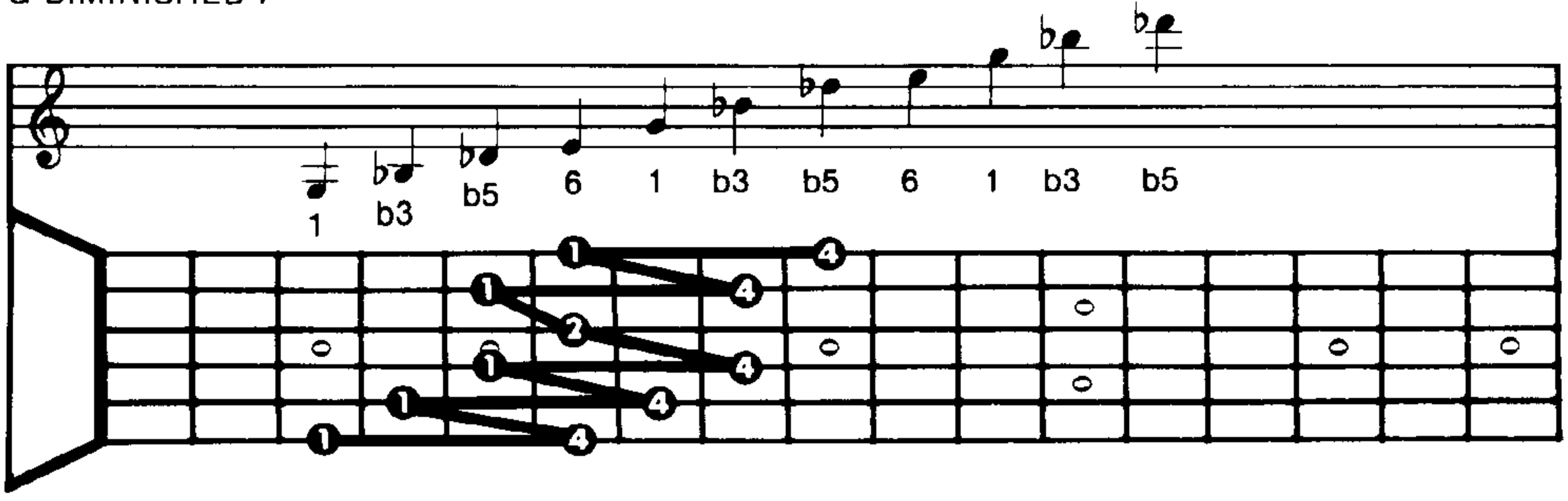
I	=	Minor-Major 7
II	=	Minor 7b5
III	=	Major 7 + 5
IV	=	Minor 7
V	=	Dominant 7
VI	=	Major 7
VII	=	Diminished 7

REMEMBER!
This formula will hold for any Harmonized Harmonic Minor Scale

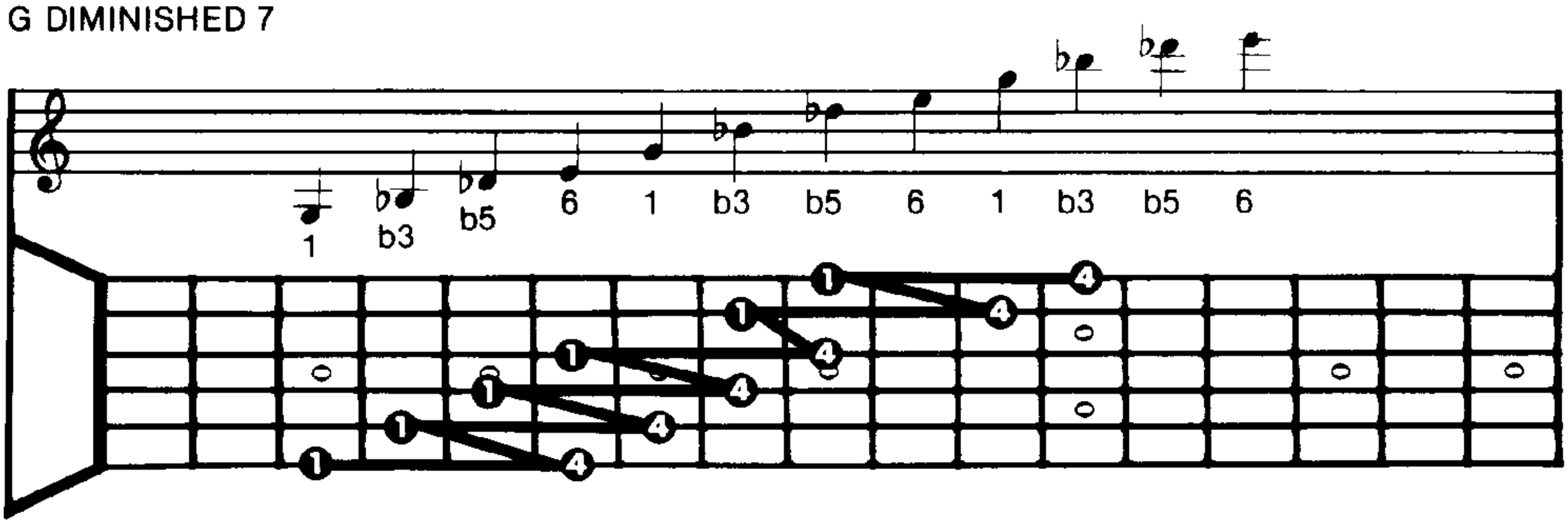
Compared to the chord types that resulted from the harmonization of the other two scales, we now know we are going to need an arpeggio to accommodate the Diminished 7 chord.

ARPEGGIO FINGERINGS

G DIMINISHED 7

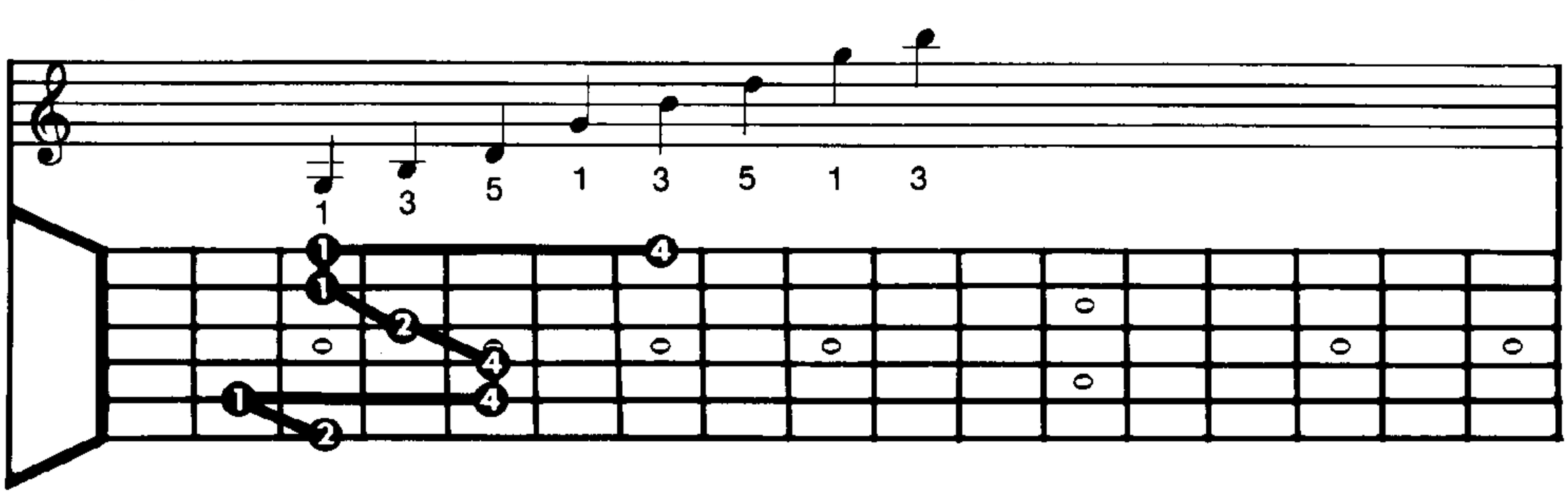


G DIMINISHED 7

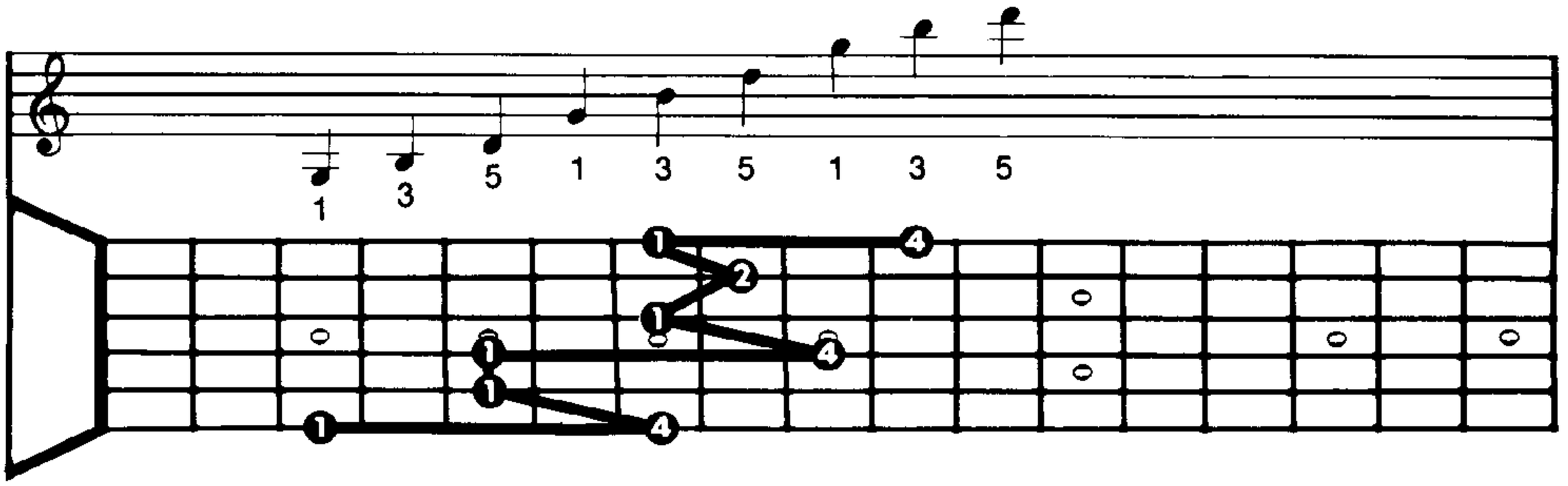


THERE ARE FOUR ADDITIONAL ARPEGGIOS THAT YOU SHOULD BECOME FAMILIAR WITH. THEY ARE MAJOR, MINOR, AUGMENTED AND MAJOR 7b5 ARPEGGIOS.

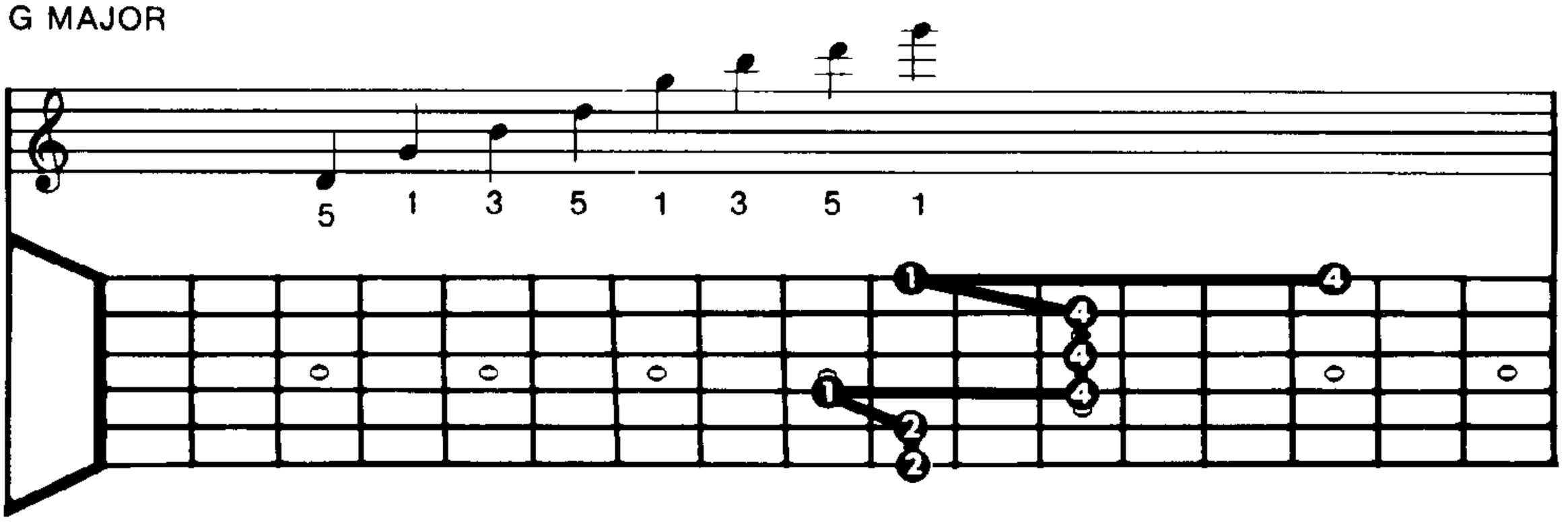
G MAJOR



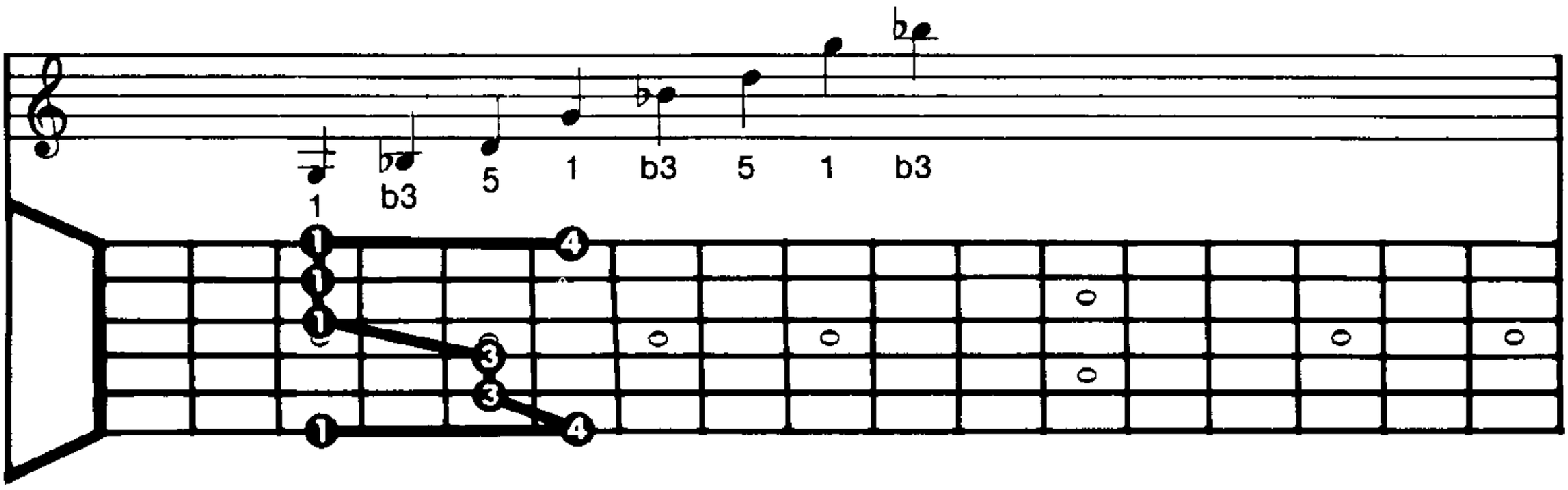
G MAJOR



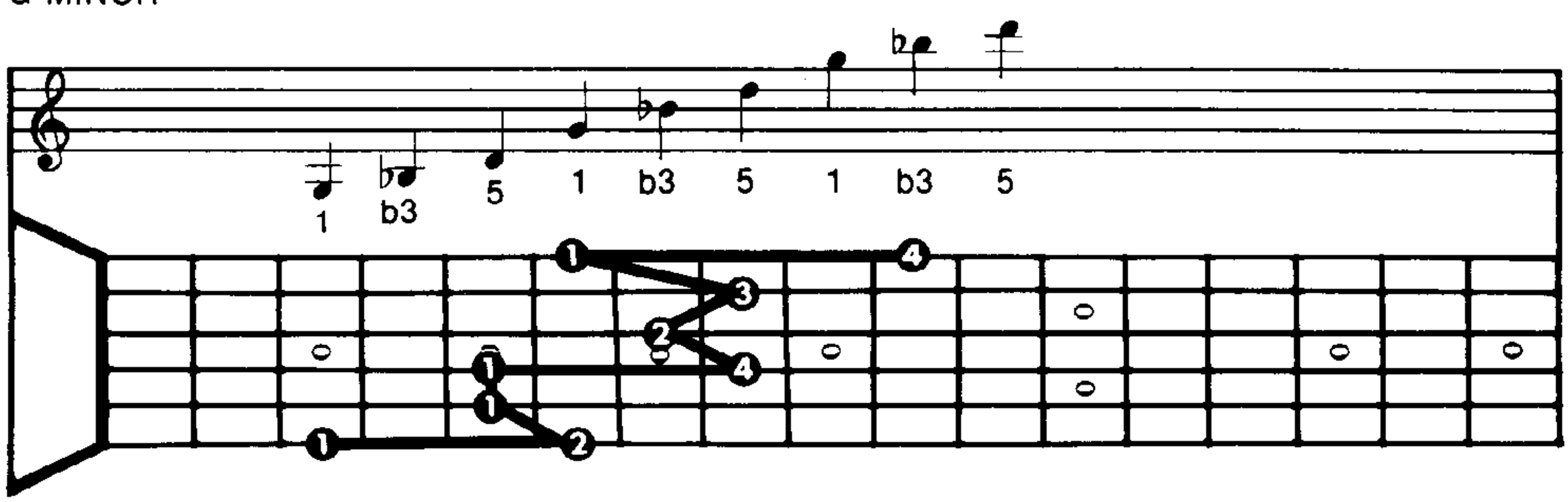
G MAJOR



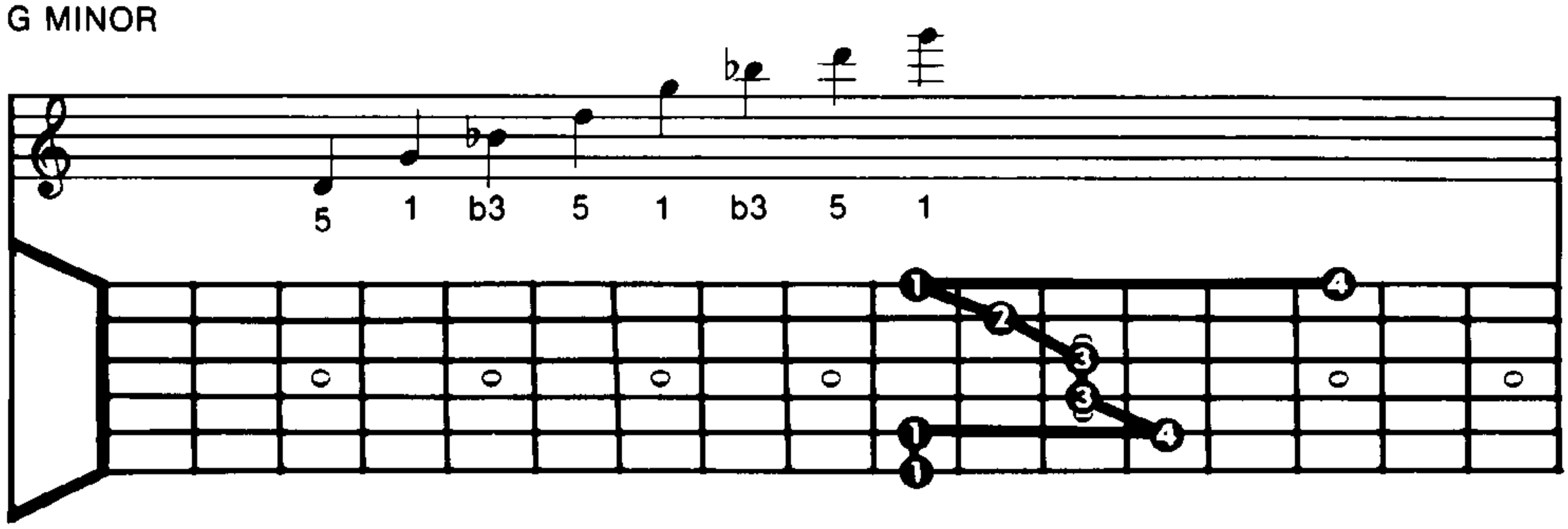
G MINOR



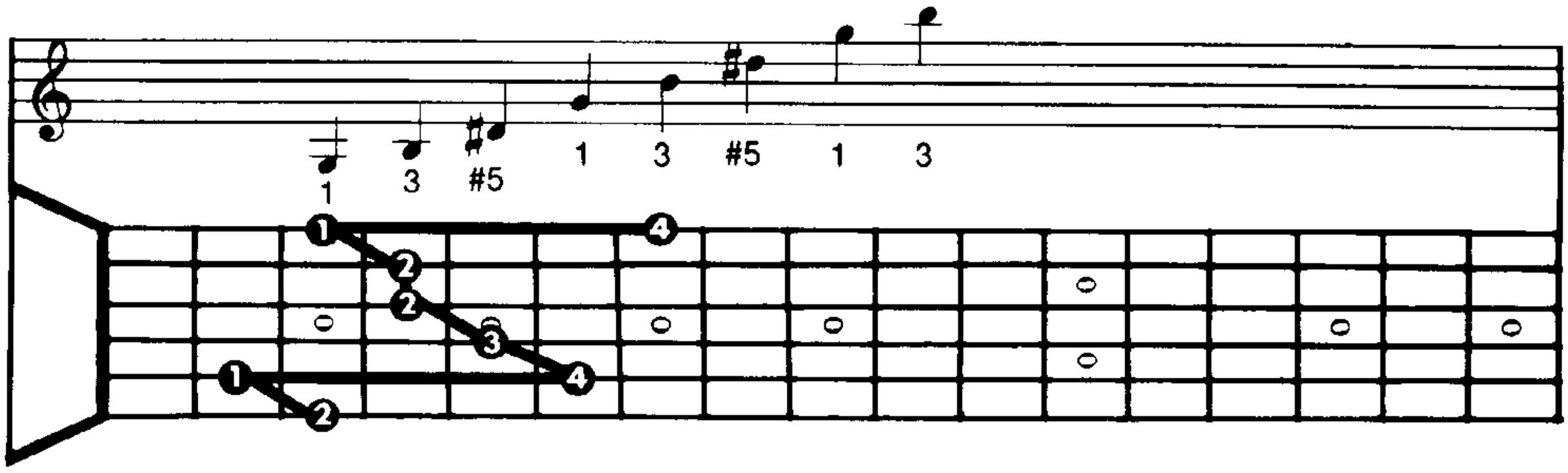
G MINOR



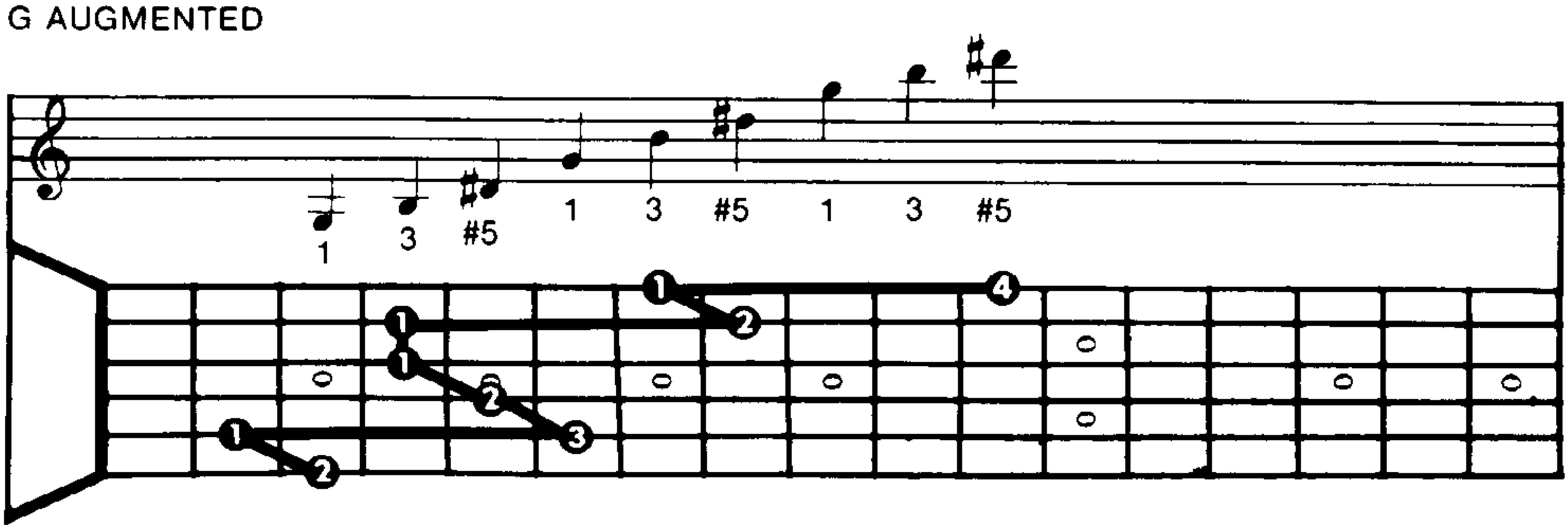
G MINOR



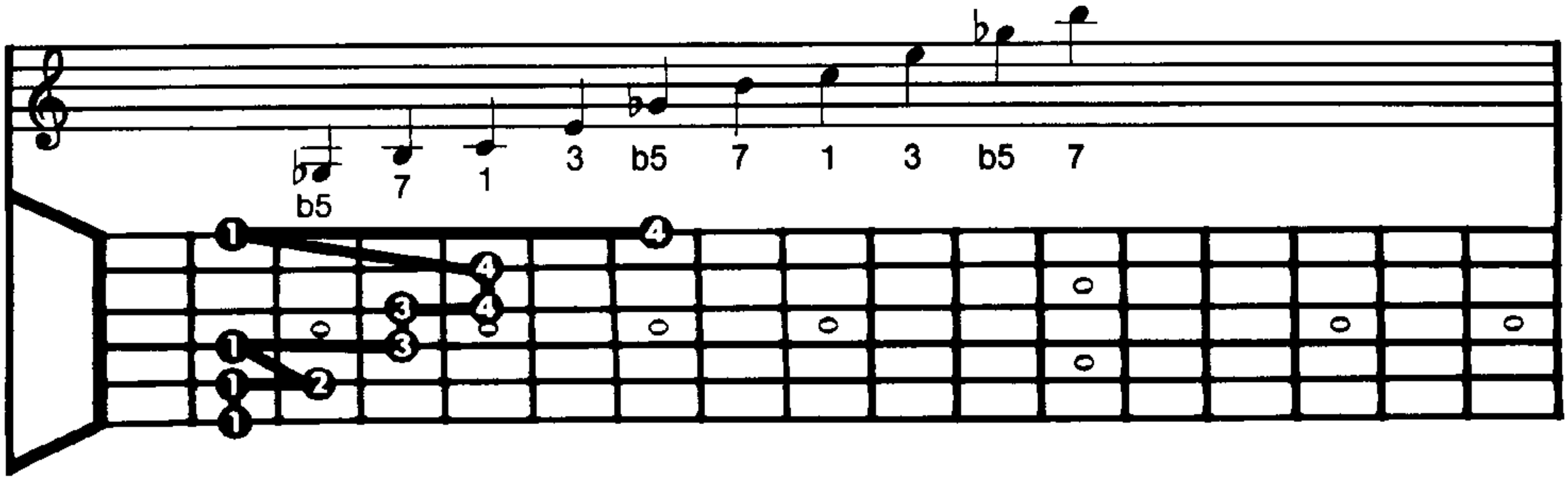
G AUGMENTED



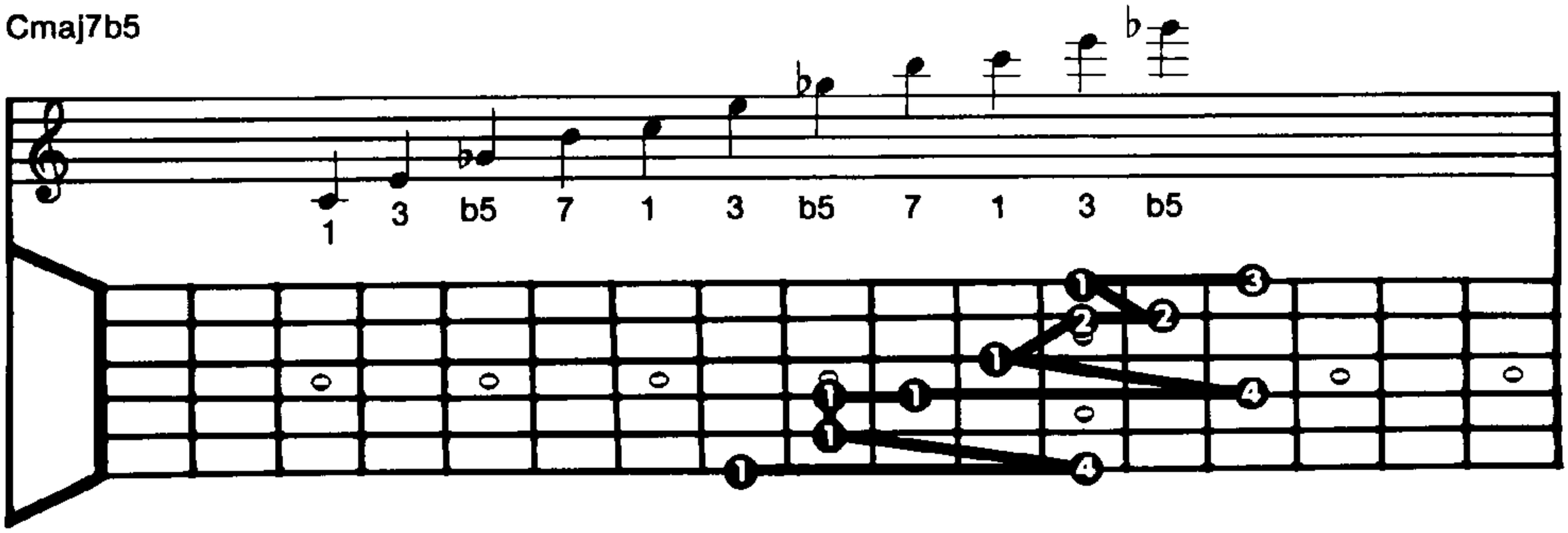
G AUGMENTED



Cmaj7b5



Cmaj7b5



CREATE MAJOR SOUNDS

C MAJOR SCALE
(Ionian)

C	D	E	F	G	A	B
1	2/9	3	4/11	5	6/13	7

MAJOR 7 CONSTRUCTION

1,	3,	5,	7
C,	E,	G,	B

Here's where we start. Using the major chord family, (Key of C in order to make all examples as explicit as possible) we are going to apply different arpeggios against the Major 7 chord and see what other Major chord sounds we can create. We will use the I, III, and VI arpeggios in the Key of C.

		Created Chordal Sound
Cmaj7 (I) arpeggio played against a Cmaj7 chord	=	Cmaj7

(C, E, G, B) = Notes of the Cmaj7 arpeggio
(1, 3, 5, 7) = Notes compared to a C chord

MAJOR 9 SUBSTITUTION RULE

Playing a Minor 7 arpeggio up a Major 3rd from the root of the major chord will create a Major 9 sound. Why? The addition of the D note, which is the 9th of C.

Em7 (III) arpeggio played against a Cmaj7 chord	=	Cmaj9

(E, G, B, D) = Notes of the Em7 arpeggio
(3, 5, 7, 9) = Notes compared to a C chord

MAJOR 6 SUBSTITUTION RULE

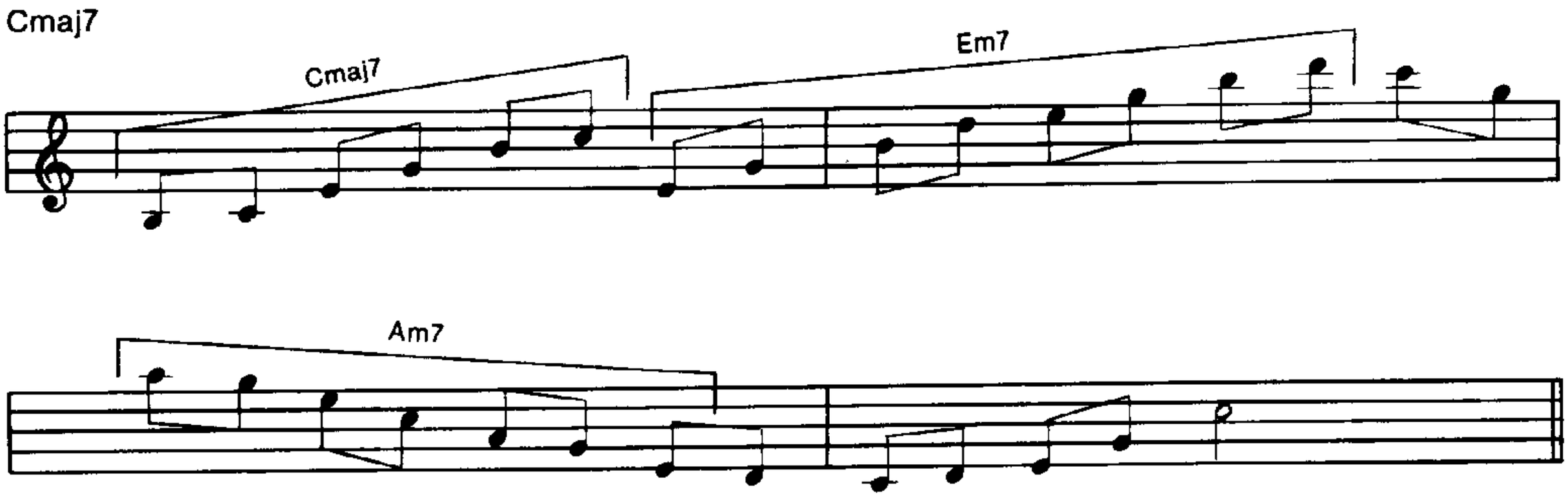
Playing a Minor 7 arpeggio down a Minor 3rd from the root of the major chord will create a Major 6 sound. Why? The addition of the A note, which is the 6th of C.

Am7 (VI) arpeggio played against Cmaj7 chord	=	C6

(A, C, E, G) = Notes of the Am7 arpeggio
(6, 1, 3, 5) = Notes compared to a C chord

MAJOR SOUNDS

This is an example of four bars of Cmaj7 utilizing the substitution principles we just learned



THERE ARE OTHER WAYS TO CREATE MAJOR 7b5 SOUNDS.

				Created Chordal Sound
Bm7 arpeggio	against	Cmaj7b5 chord	=	Cmaj6/9b5
(B, D, F#, A) (7, 9, b5, 6)	= Bm7 = Analysis	*Play Minor 7 arpeggio down a Minor 2nd.		

Gbm7b5 arpeggio	against	Cmaj7b5 chord	=	Cmaj6b5
(Gb, A, C, E) (b5, 6, 1, 3)	= Gbm7b5 = Analysis	*Play Minor 7b5 arpeggio up a Flat 5th		

*Substitution rule

CREATE MINOR SOUNDS

D MINOR 7 SCALE
(Dorian)

D	E	F	G	A	B	C
1	2/9	b3	4/11	5	6/13	b7

MINOR 7 CONSTRUCTION

1,	b3,	5,	b7
D,	F,	A,	C

Notice we are using arpeggios of chords all resulting from a harmonized C major scale. Dm7 = II chord, Key of C.

				Created Chordal Sound
Dm7 (II) arpeggio		against	Dm7 chord	= Dm7
(D, F, A, C)	=	Dm7 arpeggio		
(1, b3 5, b7)	=	Notes compared to a Dm7 chord		
Fmaj7 (IV) arpeggio		against	Dm7 chord	= Dm9
(F, A, C, E)	=	Fmaj7	*Play Major 7 arpeggio	
(b3, 5, b7 9)	=	Analysis	up a Minor 3rd.	
Am7 (VI) arpeggio		against	Dm7 chord	= Dm11
(A, C, E, G)	=	Am7	*Play Minor 7 arpeggio	
(5, b7 9, 11)	=	Analysis	up a 5th.	
Bm7b5 (VII) arpeggio		against	Dm7 chord	= Dm6
(B, D, F, A)	=	Bm7b5	*Play Minor 7b5 arpeggio	
(6, 1, b3 5)	=	Analysis	down a Minor 3rd.	
Cmaj7 (I) arpeggio		against	Dm7 chord	= Dm13
(C, E, G, B)	=	Cmaj7	*Play Major 7 arpeggio	
(b7, 9, 11 13)	=	Analysis	down a Major 2nd.	
G7 (V) arpeggio		against	Dm7 chord	= Dm6 add 11
(G, B, D, F)	=	G7	*Play Dominant 7 arpeggio	
(11, 6, 1, b3)	=	Analysis	up a 4th	
Em7 (III) arpeggio		against	Dm7 chord	= Dm13
(E, G, B, D)	=	Em7	*Play Minor 7 arpeggio	
(9, 11, 13, 1)	=	Analysis	up a Major 2nd.	

*Substitution Rule

MINOR SOUNDS

CREATE MINOR 7b5 SOUNDS

B MINOR 7b5 SCALE
(Locrian)

B	C	D	E	F	G	A
1	2/9	b3	4/11	b5	6/13	b7

MINOR 7b5 CONSTRUCTION

1,	b3,	b5,	b7
B,	D,	F,	A

				Created Chordal Sound
Bm7b5 arpeggio	against	Bm7b5 chord	=	**Bm7b5**

(B, D, F, A) = Bm7b5
(1, b3, b5, b7) = Analysis

Dm7 arpeggio	against	Bm7b5 chord	=	**Bm9b5**

(D, F, A, C) = Dm7
(b3, b5, b7, 9) = Analysis

*Play Minor 7 arpeggio up a Minor 3rd.

G7 arpeggio	against	Bm7b5 chord	=	Bm13b5

(G, B, D, F) = G7
(13, 1, b3, b5) = Analysis

*Play Dominant 7 arpeggio down a Major 3rd

B° arpeggio	against	Bm7b5 chord	=	Bm6b5

(B, D, F, Ab) = B°
(1, b3, b5, 6) = Analysis

*Play Diminished arpeggio on the root.

*Substitution Rule

CREATE DOMINANT SOUNDS

G DOMINANT SCALE
(Mixolydian)

G	A	B	C	D	E	F
1	2/9	3	4/11	5	6/13	b7

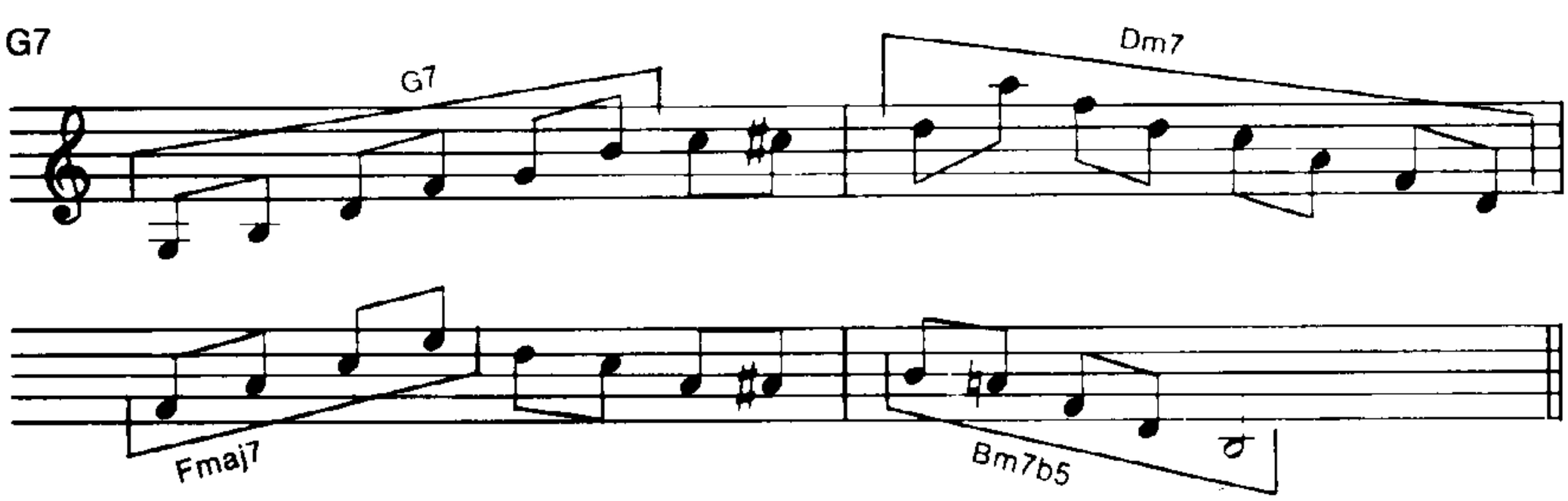
DOMINANT 7th CONSTRUCTION

1,	3,	5,	b7
G,	B,	D,	F

Notice we are using arpeggios of chords all resulting from a harmonized C major scale. G7 = V chord, Key of C.

				Created Chordal Sound
G7(V) arpeggio		against	G7 chord	= G7
(G, B, D, F)	=	G7 arpeggio		
(1, 3, 5, b7)	=	Notes compared to a G7 chord		
Bm7b5 (VII) arpeggio		against	G7 chord	= G9
(B, D, F, A)	=	Bm7b5	*Play Minor 7b5 arpeggio up a Major 3rd.	
(3, 5, b7, 9)	=	Analysis		
Dm7 (II) arpeggio		against	G7 chord	= G11
(D, F, A, C)	=	Dm7 arpeggio	*Play Minor 7 arpeggio up a 5th.	
(5, b7, 9, 11)	=	Analysis		
Fmaj7 (IV) arpeggio		against	G7 chord	= G13
(F, A, C, E)	=	Fmaj7 arpeggio	*Play Major 7 arpeggio down a Major 2nd.	
(b7, 9, 11, 13)	=	Analysis		

DOMINANT SOUNDS



CREATE ALTERED DOMINANT SOUNDS

(Mixolydian)

G	A	B	C	D	E	F
1	2/9	3	4/11	5	6/13	b7

					Created Chordal Sound
Ab° arpeggio		against	G7 chord	=	G7b9
(Ab, B, D, F b9, 3, 5, b7)	= Ab° = Analysis		*Play Diminished arpeggio up Minor 2nd.		
G aug. arpeggio		against	G7 chord	=	G7#5
(G, B, D# 1, 3, #5)	= G aug. = Analysis		*Play Augmented arpeggio on Root.		
A aug. arpeggio		against	G7 chord	=	G9b5
(A, Db, F 9, b5, b7)	= A aug. = Analysis		*Play Augmented arpeggio up a Major 2nd.		
Gm7 arpeggio		against	G7 chord	=	G7#9
(G, Bb, D, F 1, #9 5, b7)	= Gm7 = Analysis		*Play Minor 7 arpeggio on Root.		
Ebmaj7#5 arpeggio		against	G7 chord	=	G7#5
(D#, G, B, D #5, 1, 3, 5)	= Ebmaj7#5 = Analysis		*Play Major 7 + 5 arpeggio up a Minor 6th.		
Fm7b5 arpeggio		against	G7 chord	=	G7b9#5
(F, Ab, B, Eb b7, b9, 3, #5)	= Fm7b5 = Analysis		*Play Minor 7b5 arpeggio down a Major 2nd.		
Abm + 7 arpeggio		against	G7 chord	=	G7#5b9
(Ab, B, D#, G b9, 3, #5, 1)	= Abm + 7 = Analysis		*Play Minor-Major arpeggio up a Minor 2nd.		
Db7 arpeggio		against	G7 chord	=	G7b5b9
(Db, F, Ab, B b5, b7, b9, 3)	= Db7 = Analysis		*Play Dominant arpeggio up a Flat 5th.		
Cm + 7 arpeggio		against	G7 chord	=	G11#5
(C, D#, G, B 11, #5, 1, 3)	= Cm + 7 = Analysis		*Play Minor-Major arpeggio up a 4th.		
Dbm7b5 arpeggio		against	G7 chord	=	G13b5
(Db, E, G, B b5, 13, 1, 3)	= Dbm7b5 = Analysis		*Play Minor 7b5 arpeggio up a Flat 5th.		

CREATE ALTERED DOMINANT SOUNDS USING MAJOR ARPEGGIOS

(Mixolydian)

G	A	B	C	D	E	F
1	2/9	3	4/11	5	6/13	b7

					Created Chordal Sound
E Major arpeggio		against	G7 chord	=	G13b9
(E, G#, B)	=	E Major	*Play Major arpeggio		
(13, b9, 3)	=	Analysis	up a Major 6th		
A Major arpeggio		against	G7 chord	=	G13b5
(A, C#, E)	=	A Major	*Play Major arpeggio		
(9, b5, 13)	=	Analysis	up a Major 2nd.		
Db Major arpeggio		against	G7 chord	=	G7b5b9
(Db, F, Ab)	=	Db Major	*Play Major arpeggio		
(b5, b7, b9)	=	Analysis	up a Flat 5th.		
Bb Major arpeggio		against	G7 chord	=	G7 + 9
(Bb, D, F)	=	Bb Major	*Play Major arpeggio		
(#9, 5, b7)	=	Analysis	up a Minor 3rd.		

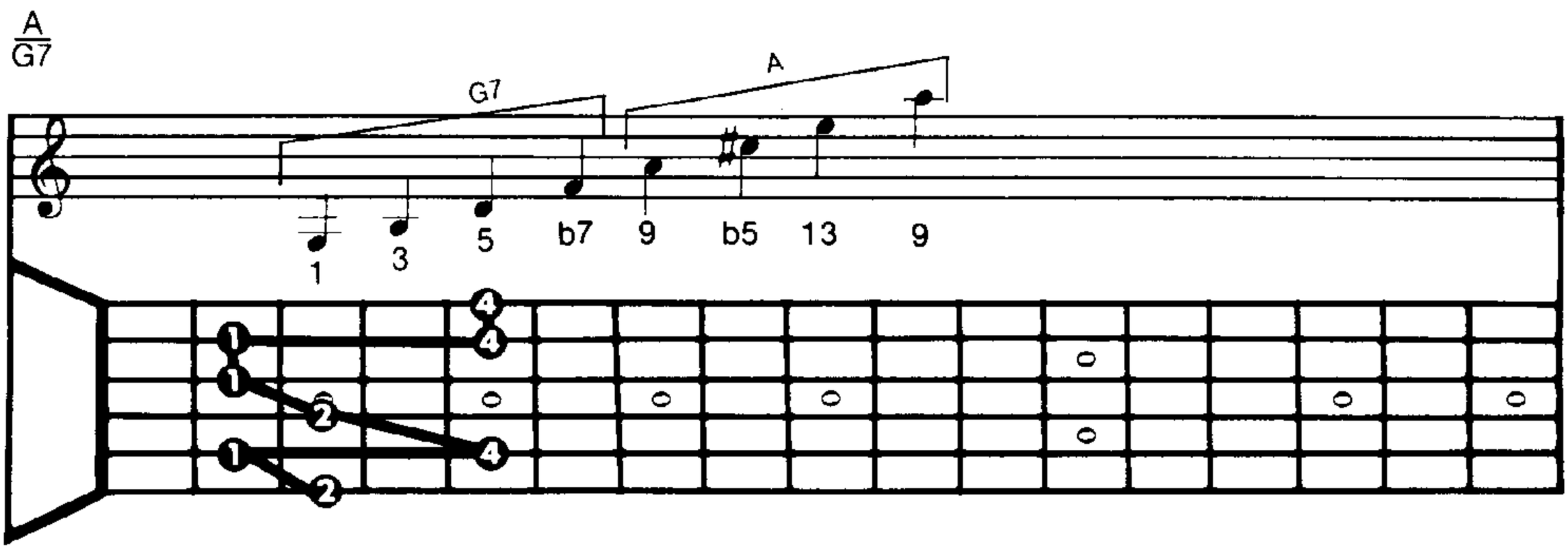
BI-TONAL ARPEGGIOS

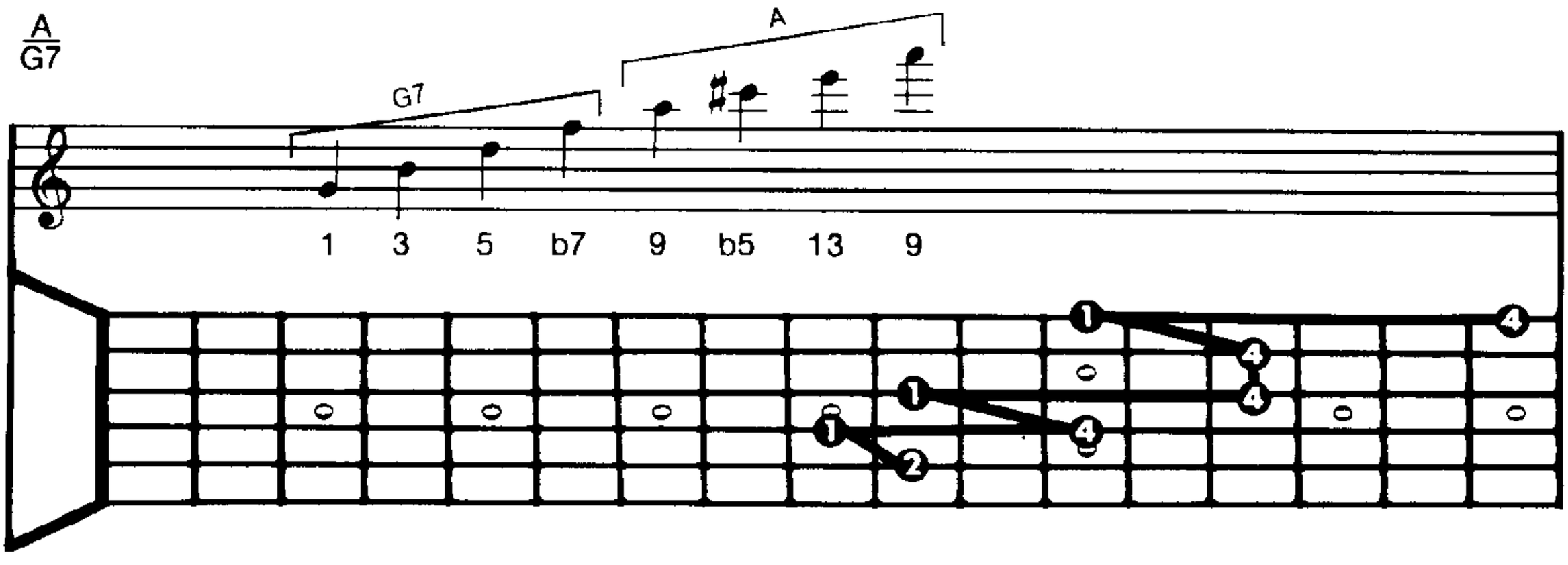
THE IDEA HERE IS TO COMBINE TWO ARPEGGIOS (BI-TONALITY) TO CREATE THE DESIRED CHORDAL SOUND. IN THESE EXAMPLES, NOTE THE LOWER ARPEGGIO IS DOMINANT AND THE HIGHER ARPEGGIO IS MAJOR.

G7 arpeggio plus A Major arpeggio = G13b5

G,	B,	D,	F
1,	3,	5,	b7

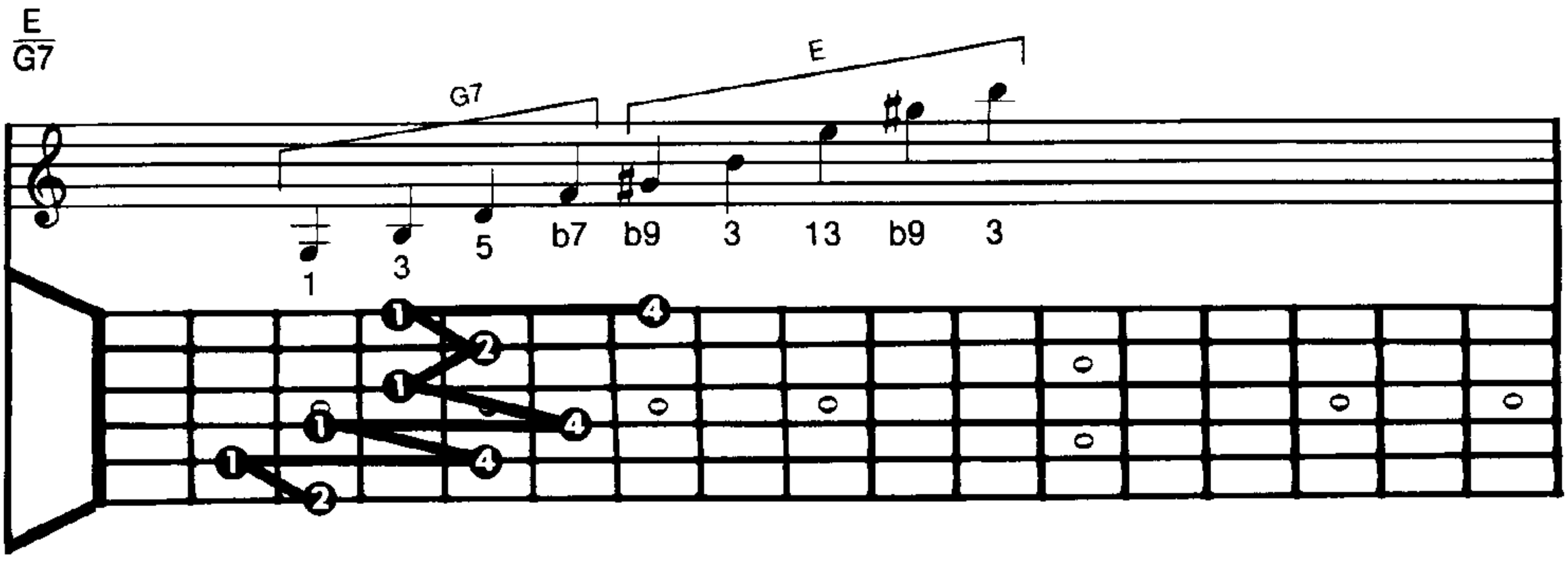
A,	C#,	E
9,	b5,	13

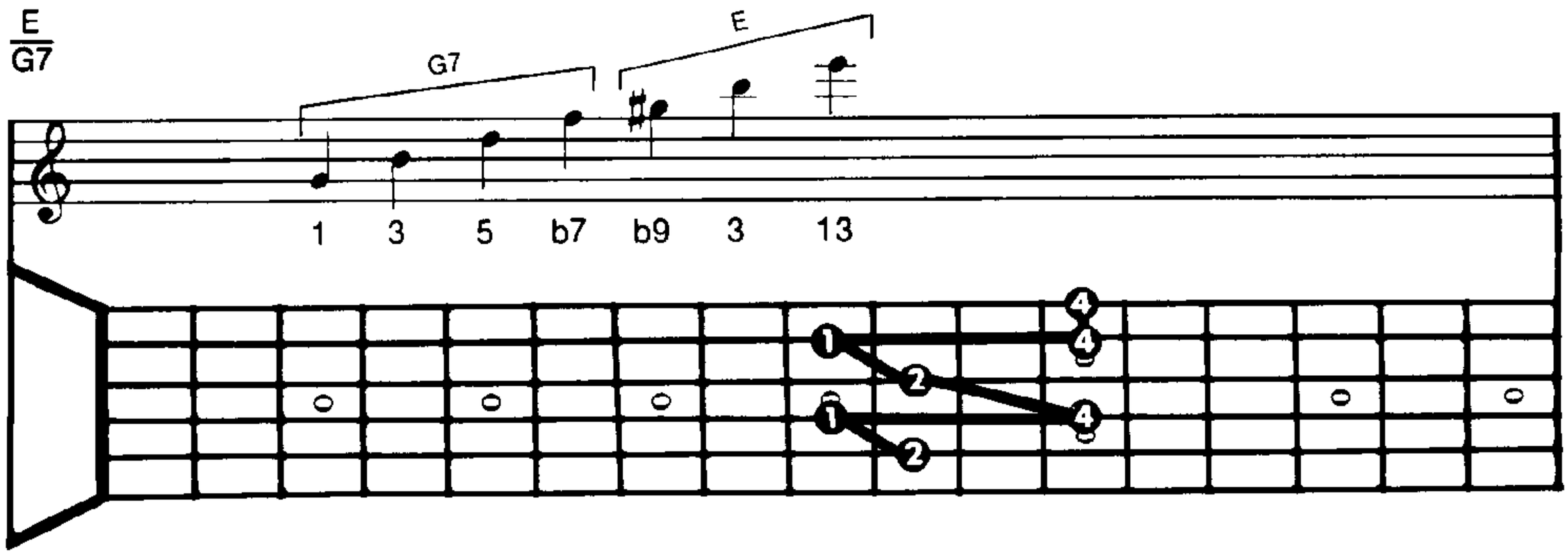




G7 arpeggio plus E Major arpeggio = G13b9

$\begin{pmatrix} G, & B, & D, & F \\ 1, & 3, & 5, & b7 \end{pmatrix}$ $\begin{pmatrix} E, & G\#, & B \\ 13, & b9, & 3 \end{pmatrix}$

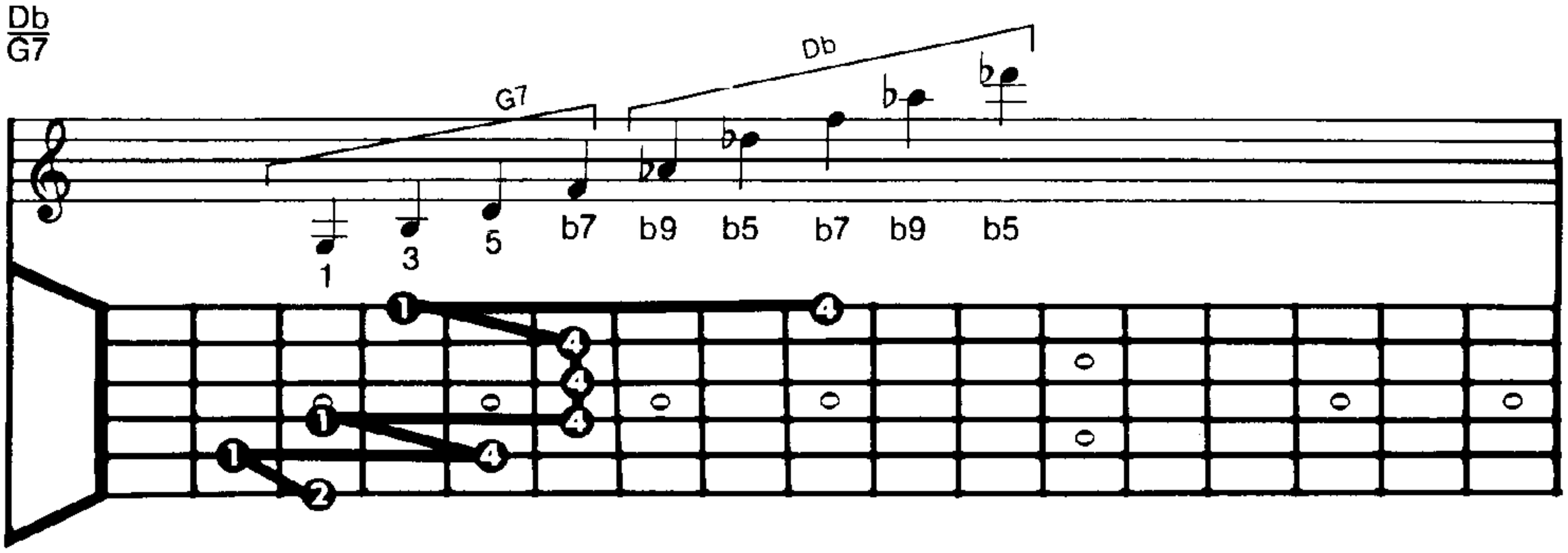


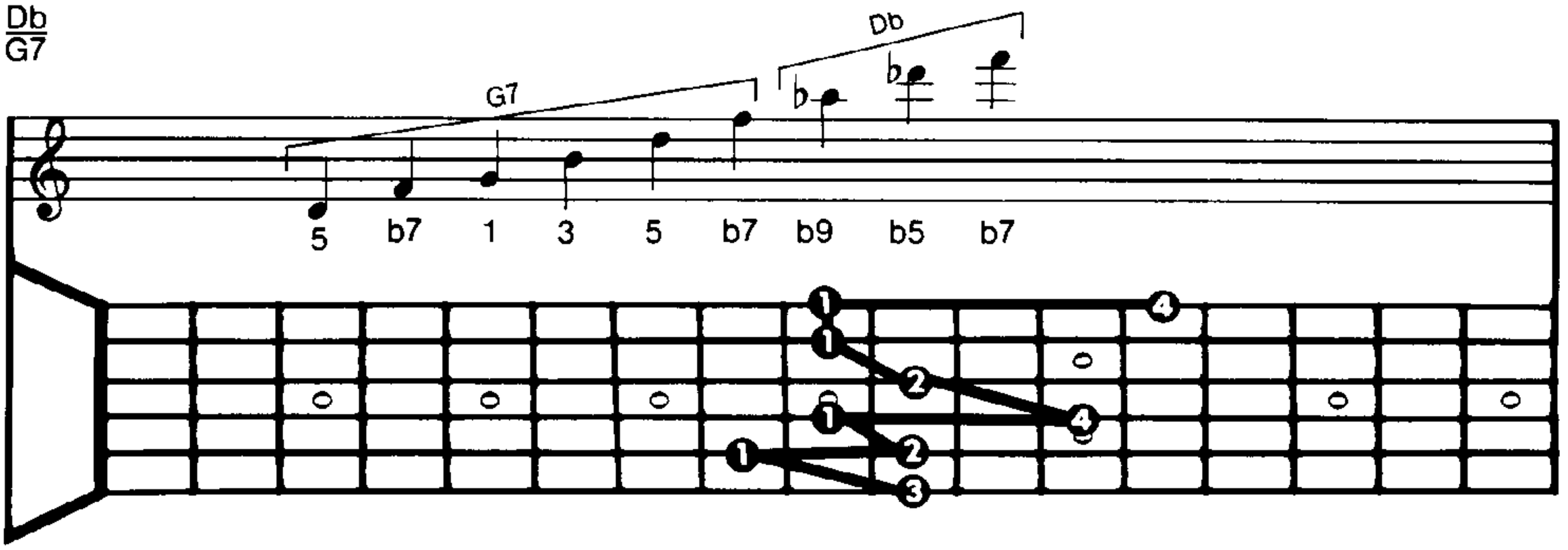


G7 arpeggio plus Db Major arpeggio = G7b5b9

(G, B, D, F)
(1, 3, 5, b7)

(Db, F, Ab)
(b5, b7, b9)





SYMMETRICAL INTERVAL STACKS

THIS IS A PROCESS OF STACKING ONE PARTICULAR INTERVAL UPON ITSELF, THEN ANALYZING IT TO SEE WHAT CHORDAL SOUND IT CREATES AND WHICH CHORDS IT COULD BE USED AGAINST. FOR EXAMPLE, STACKING MINOR 3RDS WILL CREATE A DIMINISHED ARPEGGIO WHICH IS COMMONLY USED AGAINST THE DOMINANT CHORD. STACKING MAJOR 3RDS WILL CREATE AN AUGMENTED ARPEGGIO ALSO COMMONLY USED AGAINST THE DOMINANT CHORD.

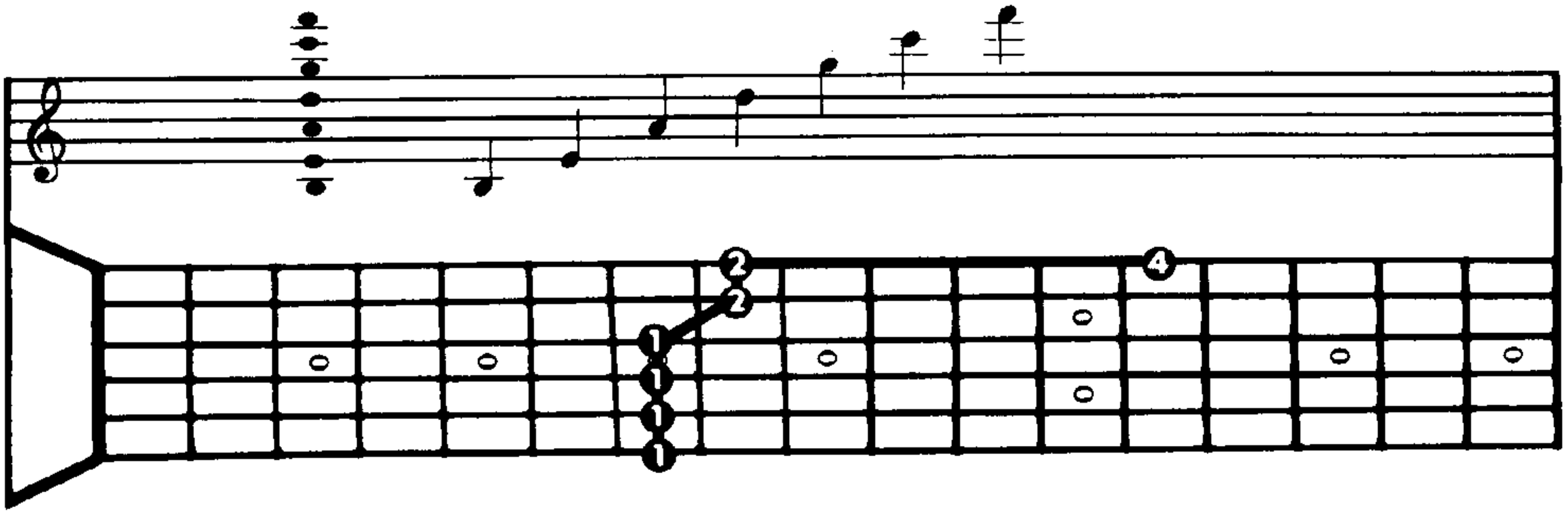
INTERVALS STACKED IN 4THS

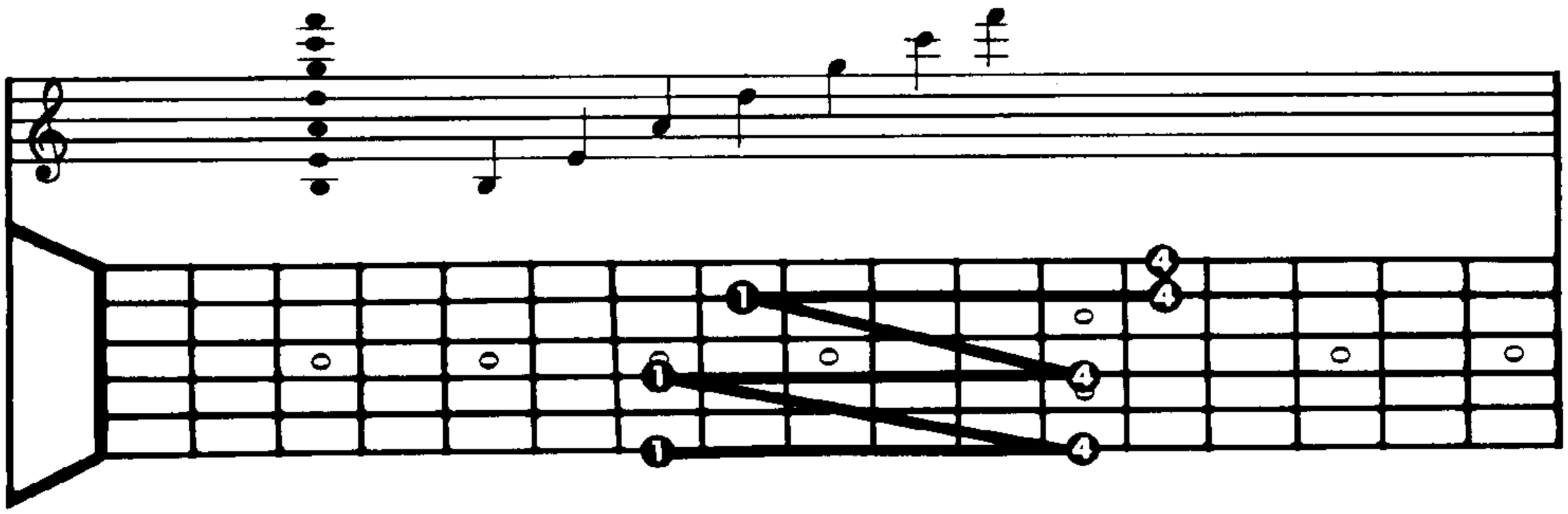
For a Major 7 chord start on the 7th and compare the notes.

i.e. For a Cmaj7 chord start on B.

B	E	A	D	G	C	F
7	3	6	9	5	1	11

4THS





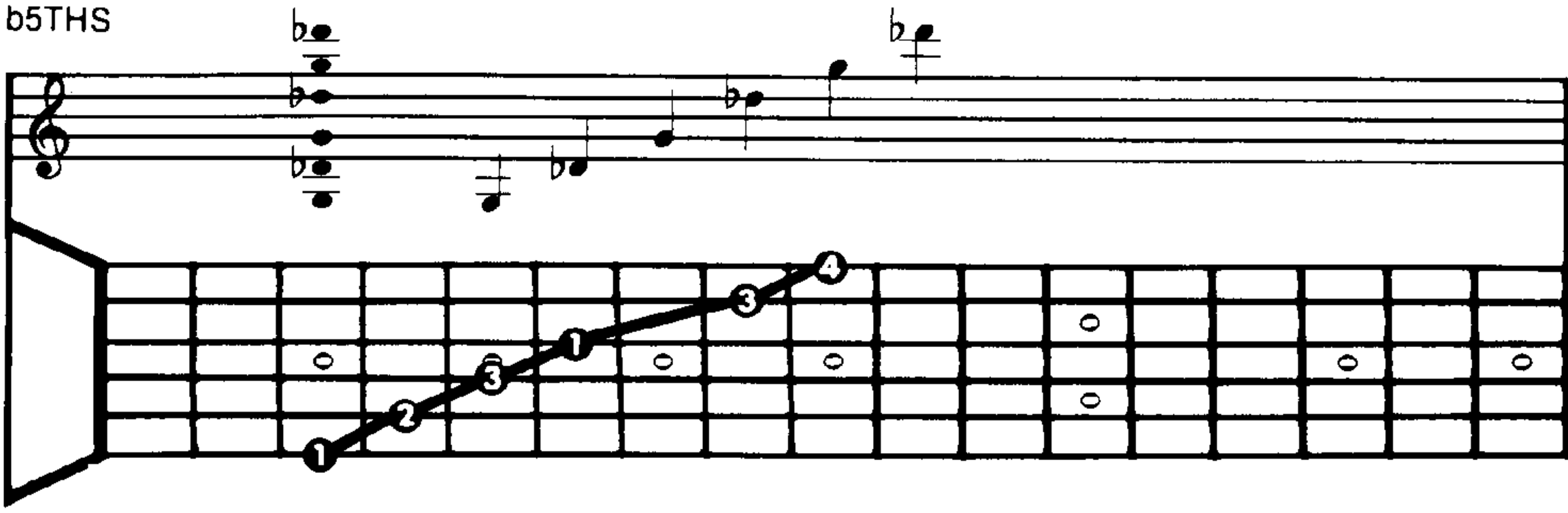
INTERVALS STACKED IN b5THS

For a Dominant chord start on the root and compare the notes. i.e. For a G7 chord start on G

G	Db	G	Db
1	b5	1	b5

etc. This will work for any chord with a b5 in it

b5THS

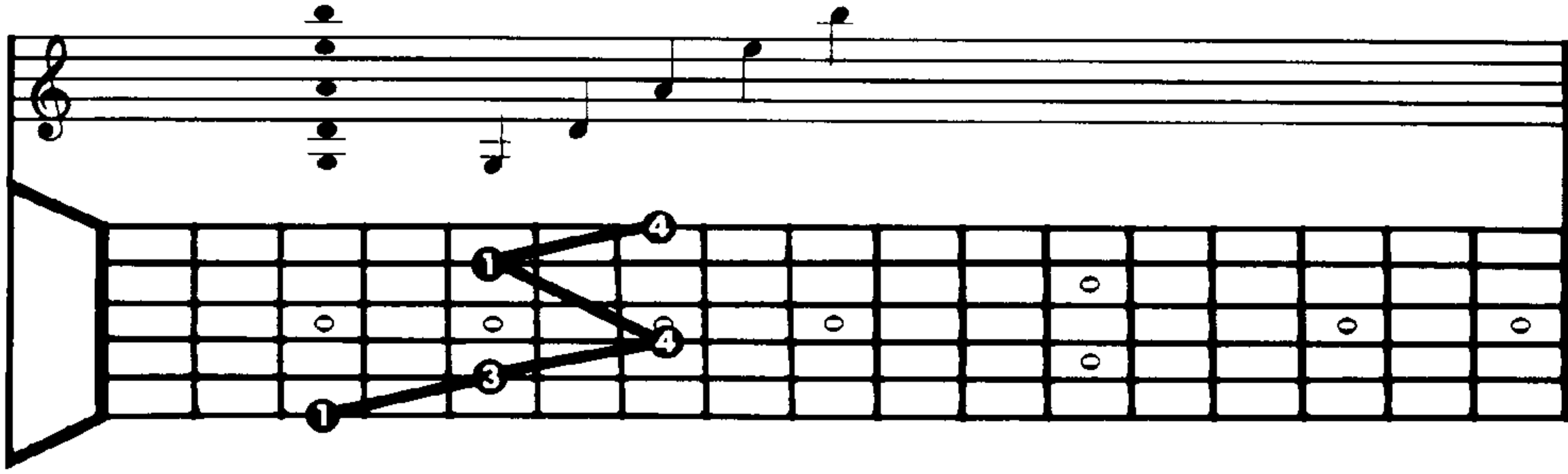


INTERVALS STACKED IN 5THS

For a Major 7 chord start on the root and compare the notes. i.e. For a Gmaj7 chord start on G

G	D	A	E	B	F#
1	5	9	13	3	7

5THS

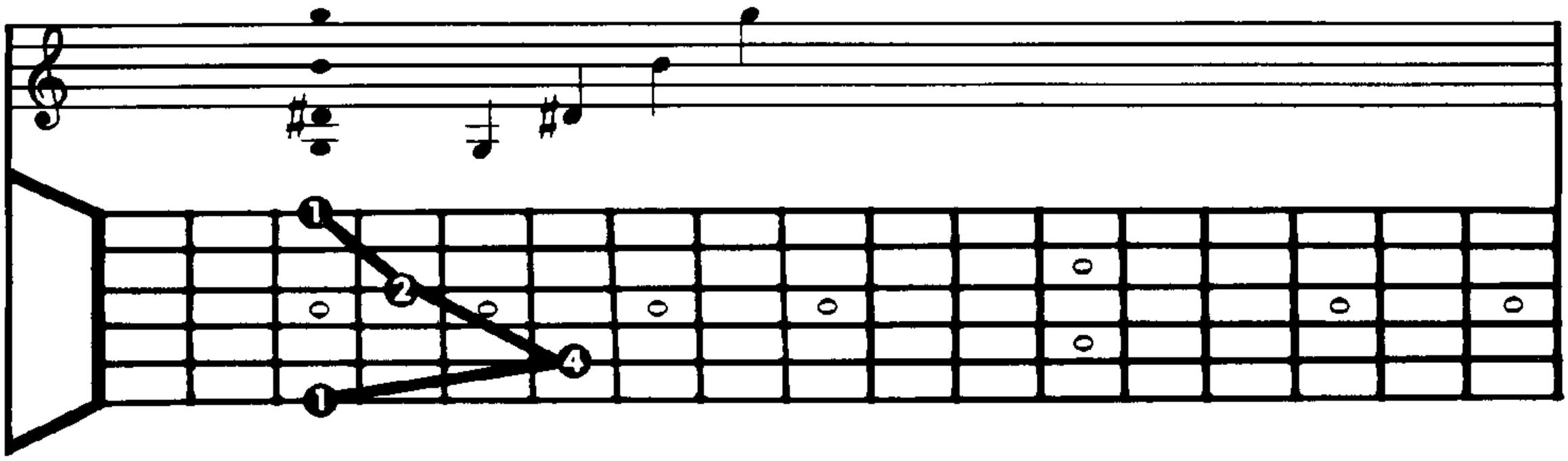


INTERVALS STACKED IN MINOR 6THS

For a Dominant chord start on the root and compare the notes. i.e. For a G7 chord start on G

$\begin{pmatrix} G & D\# & B & G \\ 1 & \#5 & 3 & 1 \end{pmatrix}$ etc. This will work for any Dominant 7 + 5 or Major + 5 chord.

b6THS

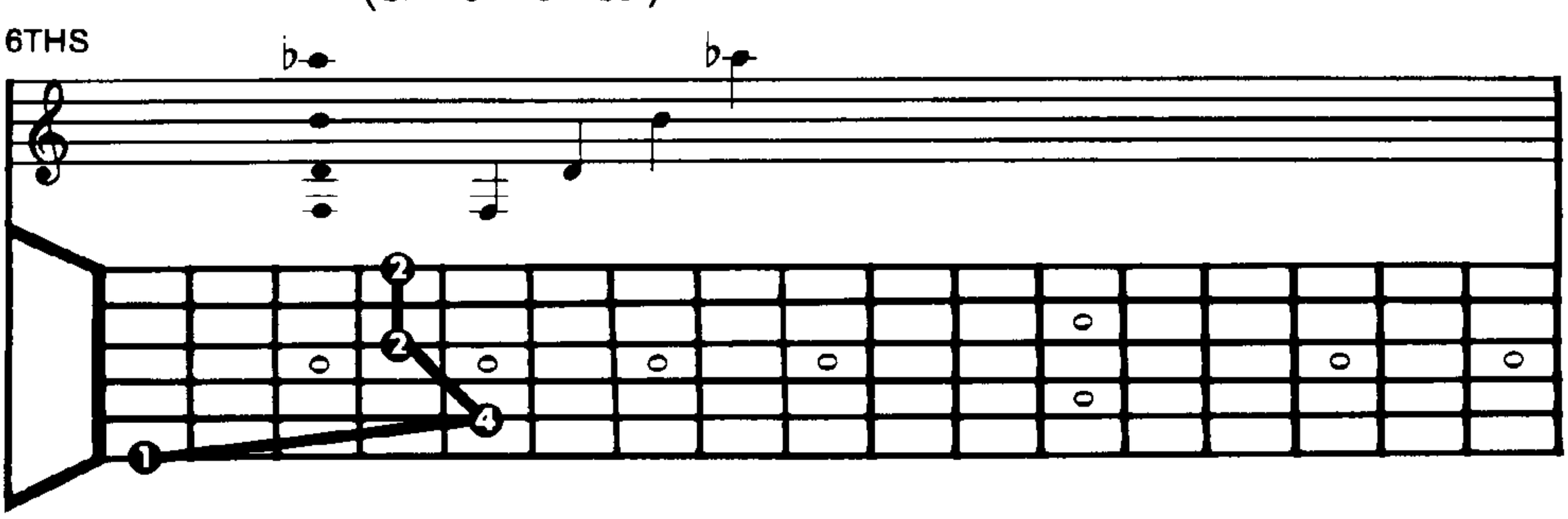


INTERVALS STACKED IN 6THS

For a Dominant chord start on the b7 and compare the notes. i.e. For a G7 chord start on F

$\begin{pmatrix} F & D & B & Ab \\ b7 & 5 & 3 & b9 \end{pmatrix}$ This will create a G7b9 sound.

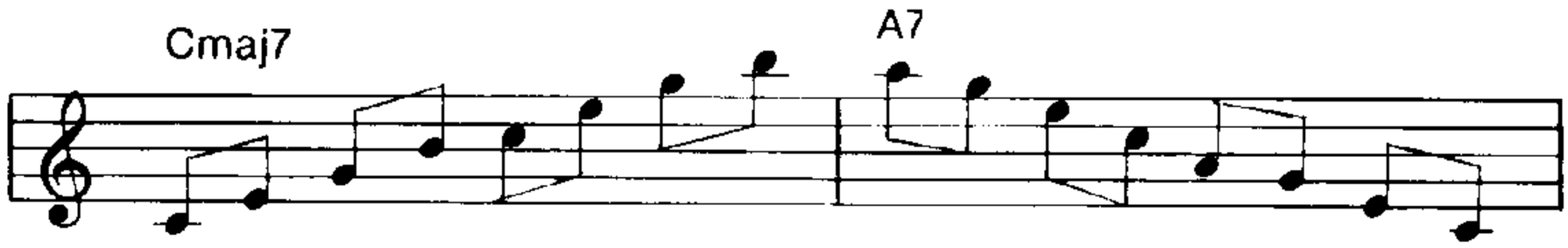
6THS

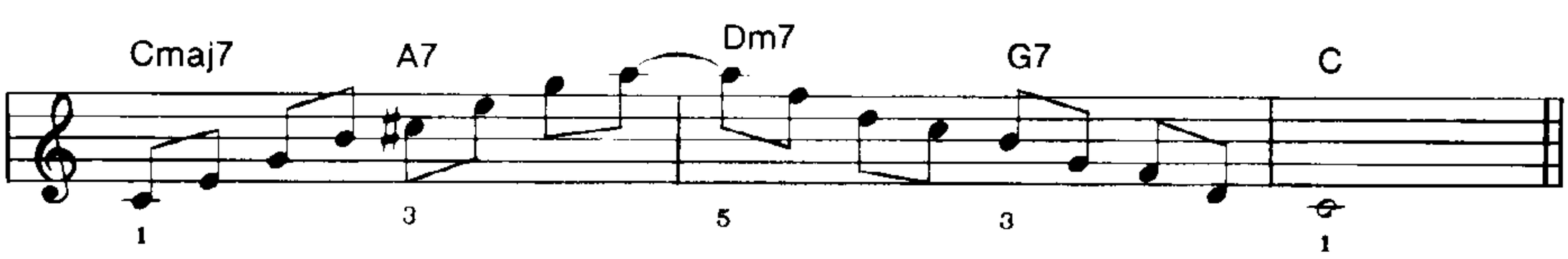


PRACTICE HINTS

Try practicing using eighth notes. This should improve your technique and help the music to sound relatively melodic. Regarding the examples below, notice:

1) long ascending and descending melodic lines through chordal changes;
2) the occasional usage of a common tone to connect the two arpeggios;
3) that an arpeggio may begin not only on its root, but on any of its chordal tones.

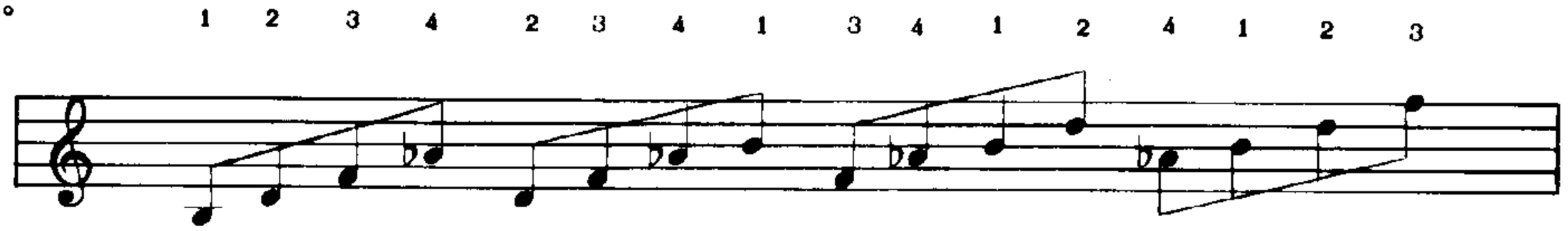




SEQUENCES

Any series of notes may be played in sequences. Taking an arpeggio and numbering its tones (1, 2, 3, 4) we can invent many different interesting sequences. They are very helpful in building technique and lending ideas for improvisation and composition. Try to realize their melodic possibilities instead of just zooming through them for the sake of flashy technique.

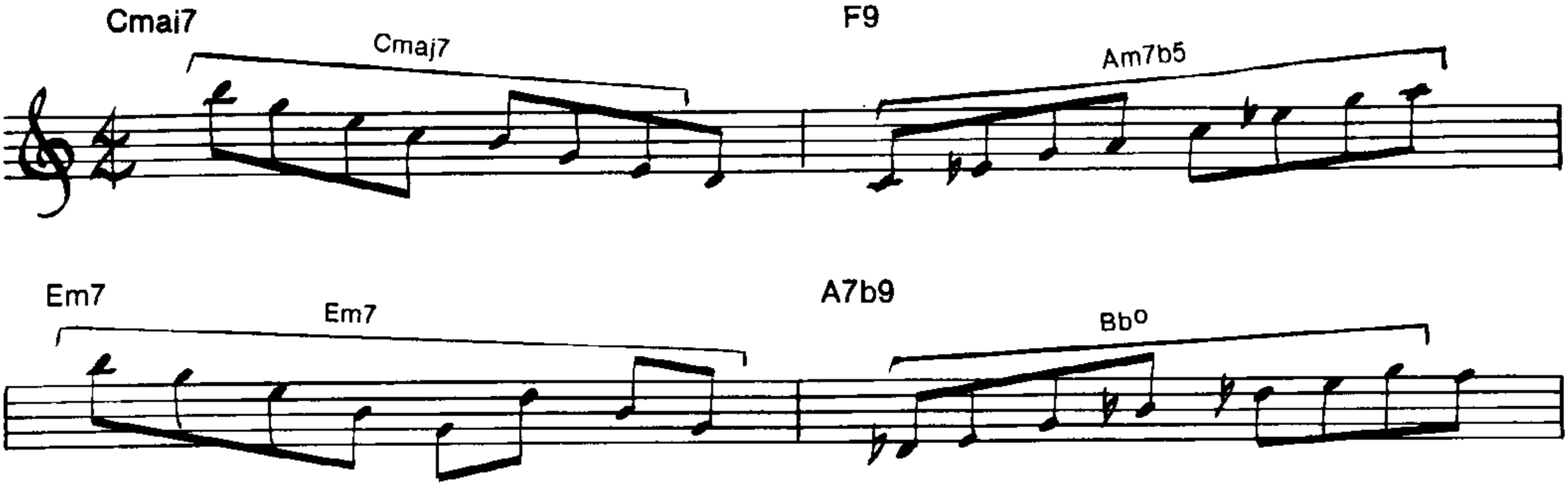
B° 1 2 3 4 2 3 4 1 3 4 1 2 4 1 2 3

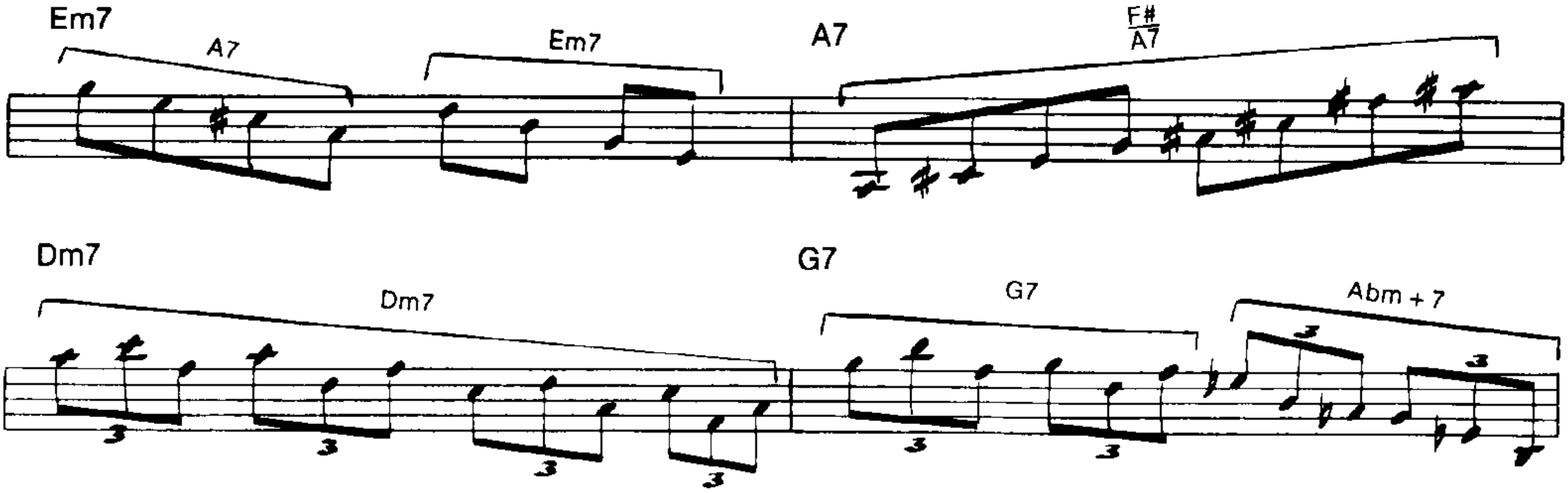


G7 4 3 2 1 3 2 1 4 2 1 4 3 1 4 3 2

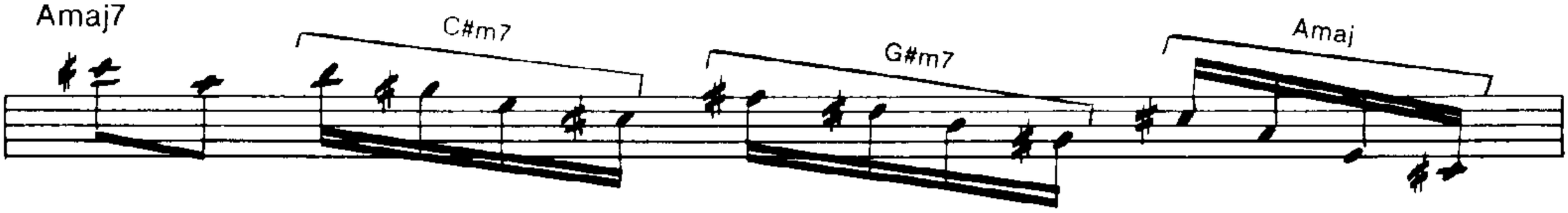
PUTTING IT TOGETHER

These are the chord changes of a popular tune utilizing most of the arpeggio principles discussed in this book.

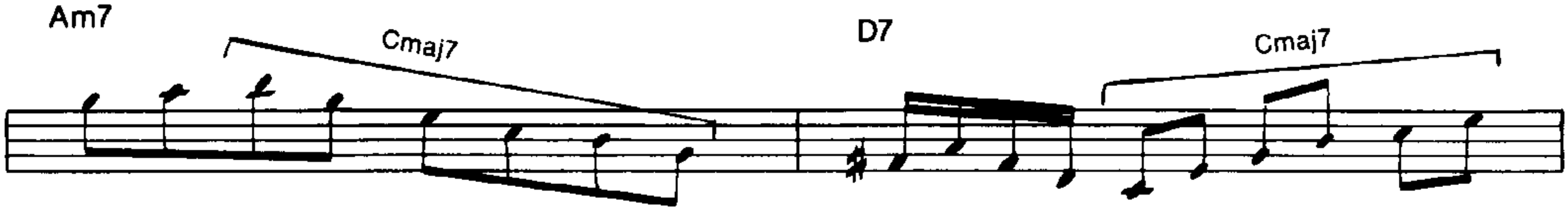


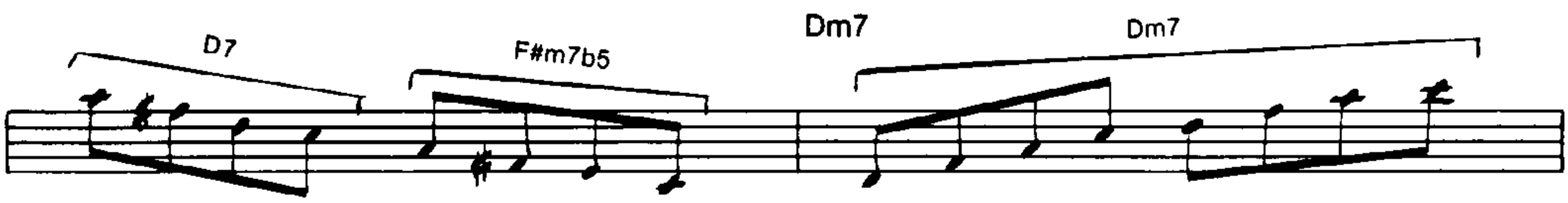

Em7
A7
Em7
A7
F#
A7
Dm7
Dm7
G7
G7
Abm + 7
Cmaj7
Cmaj7
Dm7
Dm7
G7
Fm7b5
Cmaj7
stack of 5ths
Fmaj7
Fmaj7
Cmaj7
Am7
Dm7
Dm7
G7
G aug
Cmaj7
stack of 4ths
Cmaj7
Fmaj7
Fmaj7

Bm7b5
Bm7b5
E7
E7
F dim


Amaj7
C#m7
G#m7
Amaj

Bm7
Bm7
E7
E7
Am
Am7
Am + 7
Am + 7


Am7
Cmaj7
D7
Cmaj7

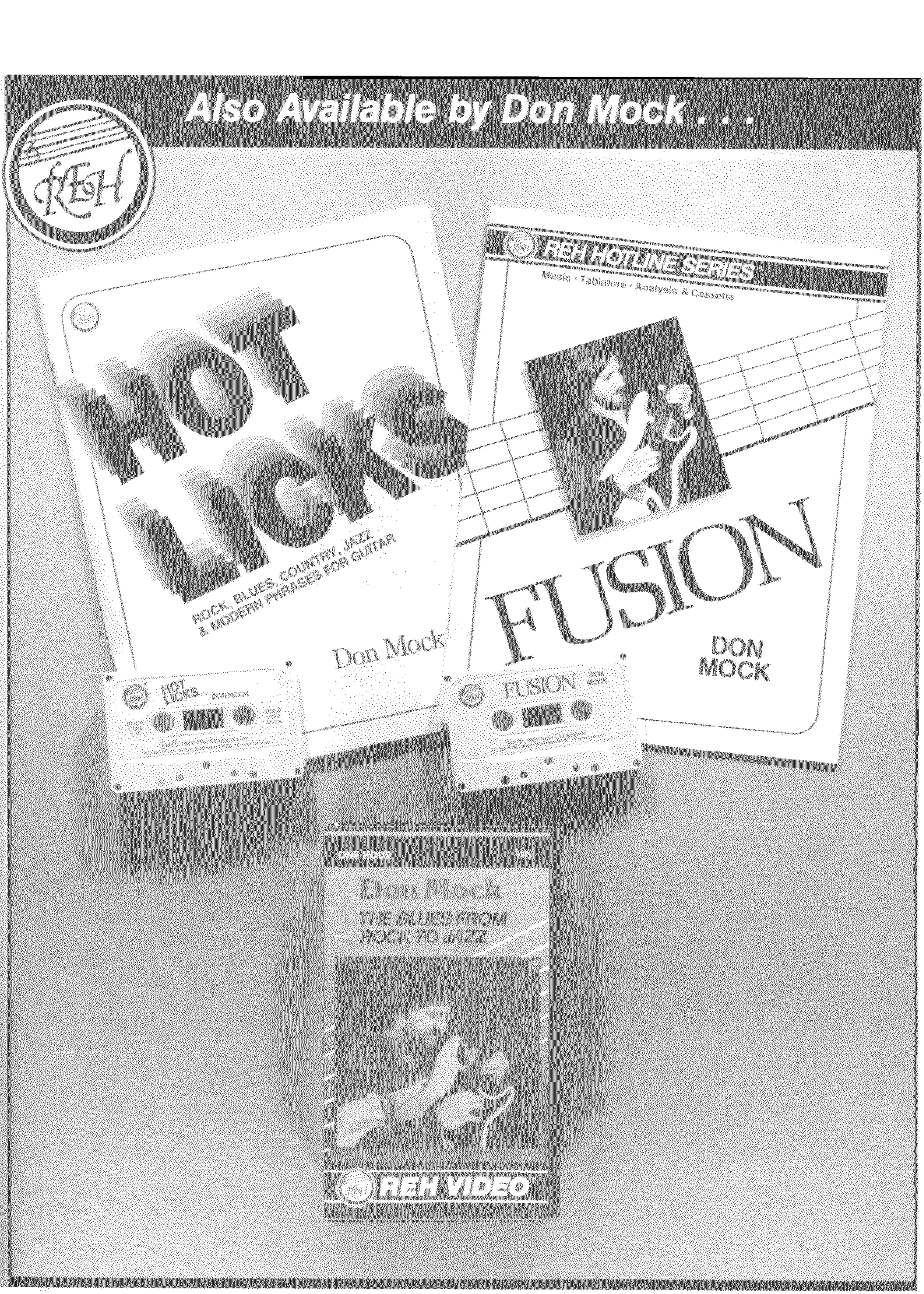

D7
F#m7b5
Dm7
Dm7

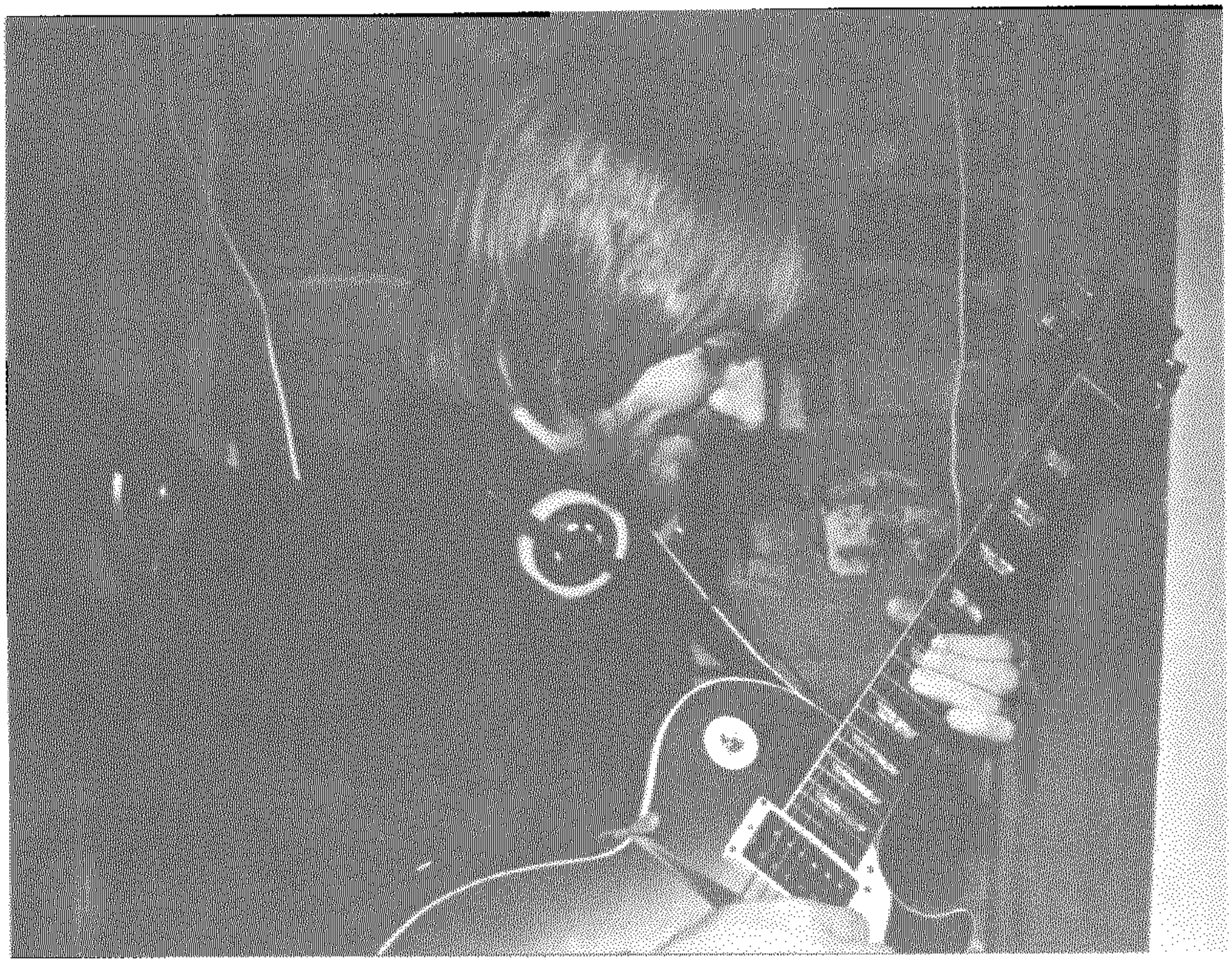
G7
Emaj

Etc.

Cmaj7
F7
Em7
A7
Dm7
G7
Cmaj7
Dm7
G7

Also Available by Don Mock . . .





DON MOCK

Guitarist Don Mock grew up in the Pacific Northwest on rock and blues and early in his career he broadened his music interests to include jazz. At age 26 Don was selected by Howard Roberts to the faculty of the Guitar Institute of Technology (G.I.T.), a one year vocational school for professional guitar players in Hollywood, California. Prior to G.I.T., Don was on the teaching staff at the Cornish School of Allied Arts in Seattle, Washington and also taught jazz guitar and improvisation classes at Olympic College in Northwest Washington. He also taught privately and gave seminars to students and teachers alike on his modern approaches to guitar education. Now residing in Los Angeles Don devotes most of his teaching energies to G.I.T. and in creating guitar educational books and tapes, including a recent work entitled "Hot Licks".

Don was selected by the G.I.T. students as the 1978-79 instructor of the year and his classes include Harmony and Theory, Fingerboard Harmony, Single String Technique, Rock and Fusion, and Jazz Improvisation. Surrounded by some of the worlds foremost guitar players, Don maintains that his experience at G.I.T. keeps him atune to the latest in guitar technology

Don's recording experiences include numerous albums, demos and jingle sessions. His latest album "Mock One" exemplifies his unique ability to fuse jazz with a flavor of rock to produce a very appealing sound for both the rock and the jazz enthusiast. In his continuing search for new sounds Don has become involved in the use of the guitar synthesizer which he uses extensively in his current group. The Don Mock Group is one of the most popular and successful fusion quartets in Southern California. The group plays to standing-room-only crowds at such reputed jazz clubs as the Baked Potato, Two Dollar Bill's and Donte's. Don advocates a somewhat equal balance of teaching and performing as each inspires and improves the other.

NOTE FROM THE AUTHOR

Hopefully this book has offered you some effective ways to melodically create any chordal sound you desire. These arpeggio concepts in conjunction with scales, intervals and rhythmic variations should offer some fruitful musical ideas. Be patient with any technical problems you may encounter, as time and practice will prove beneficial. To further enhance your knowledge and use of arpeggios, listen to your favorite players and study how they use them. I would also like to recommend the "Artful Arpeggio" cassette for those who would like to hear the arpeggio concepts demonstated in a playing situation.

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